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**AUSTRALASIAN  
PHOTO-REVIEW**

**APR**



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R. RITTER



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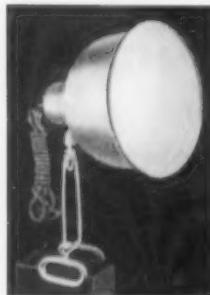
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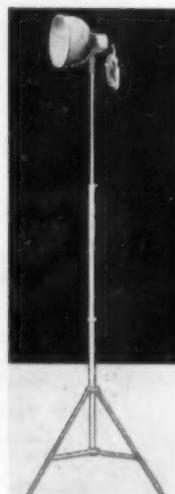
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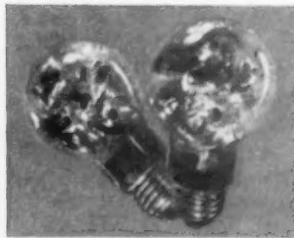


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Here are a few suggestions for the equipment you'll probably need. Of course, there are the usual short cuts. For instance, in 'flood' you can improvise by using photoflood globes fitted into normal reading lamps; in 'flash' you can employ the open-flash method by firing flash bulbs from a household torch with an adapter. Ask your Kodak Dealer or at your nearest Kodak Store for more details on this fascinating aspect.



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## How to Use an Eye-Level Viewfinder

The finder is an aiming device. Like other aiming devices, it contains elements that must be lined up by the eye so that what you see in the finder will match what you get when you pull the trigger. In the viewfinder these elements are the edges of the frames around the front and rear finder lenses.

Look through the finder and move it away from the eye and then back to the eye. Close up, you see more of the scene than you do when the finder is farther from the eye. Too close to the eye, you begin to see the inside of the finder. You have the proper position when you just begin to see the inside edges of the finder on all four sides at the same time and to the same extent.

Now your eye is in correct position in relation to the finder. You see what will appear in the picture. If you need to correct your aim to compose your subject, move your head and the camera as though they were cast in one piece. If you move one or the other independently, you will lose the correct eye-finder relationship.

Illustration No. 1 is a diagrammatic view of the finder from the side. It shows the angle of view for which the finder is intended. The picture will agree with this view.

If the eye is too close, as in Illustration No. 2, the eye will see *more* of the scene than will appear in the picture. In this case, if you compose the scene in the finder so that the subject of principal interest fills the finder, some of the subject will be cut off in the picture.

If the eye is too far from the finder, as in Illustration No. 3, it will see *less* of the scene than will appear in the picture. In this case, surroundings which do not appear in the finder will be included in the picture. The subject in the finished picture will appear to have been photographed at a greater distance than you intended.

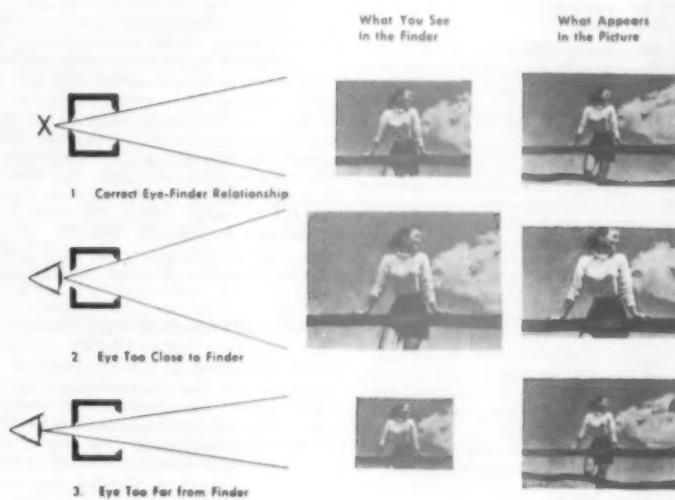
The correct use of the finder assures getting the desired picture.

### CLOSE-UPS

Illustration No. 1 shows that the finder is so designed that, when you are using it correctly, the picture includes slightly more than you see in the finder. This is a margin of safety. Its purpose is to compensate for the difference in location between the camera lens and the viewfinder. Because of this displacement, the finder and the camera lens cannot see exactly the same scene area at all distances. The finder, therefore, is designed to see slightly less area.

The margin of safety is equal on all four sides for a scene about 12 feet from the camera. The centres of the two fields coincide. At other distances, a subject that appears in the centre of the finder will not be in the exact centre of the picture. Nevertheless, what you see in the finder is still recorded on the film. Only the margin has changed. This slight de-centring is of no consequence except in close-ups of people less than 8 feet from the camera.

You can re-centre the subject in close-ups by making allowance for the approximate 2-inch separation between finder and camera lens. In horizontal pictures, with the finder on top of the camera, aim the camera so that you see in the finder about 2 inches more space than you really want over the subject's head. In vertical pictures the finder is at the side of the camera. To re-centre, aim for the same extra amount on that side.



*Issued by*

**KODAK TECHNICAL SERVICES**

# The Photographic Societies

Club reports should normally be written to cover club events of the last three weeks of the previous month and those of the first week of the current month. They should always be written up immediately and posted so as to reach "The A.P.-R." not later than the 10th of the month before publication.

## PHOTOGRAPHIC SOCIETY OF N.S.W.

Feb. 16 was a very busy night for Dr. A. E. F. Chaffer, A.P.S.A. when he acted as Judge for both the Monthly Competition and the Special Studio Night Outing. The results of the Open Competition were : Advanced : 1, J. Phillips; 2, C. H. Clarke; 3, Mrs. Leggett. Intermediate : 1, N. Youngman; 2, Miss W. Schmidt. Beginners : 1 and 2, G. A. Schofield.

The results of the Special Studio Outing, held in Nov. at Mr. H. Williamson's Studio, were : 1, C. H. Clarke; 2, Mrs. I. Bagnall; 3, N. Youngman.

Mr. J. W. Metcalfe was the judge for the Colour Slide Competition on Feb. 23. After the showing of the transparencies, Mr. Metcalfe gave a very good commentary and his placings were : 1 and 2, Mrs. R. Johnson; 3, A. R. Eade.

On March 9, Mr. Brooks our guest speaker, gave members one of the best talks on *Composition* we have been privileged to hear for some time. D.M.

## THE CAMERA CLUB OF SYDNEY

At our meeting on Feb. 9, Mr. G. Glover gave an informal lecture on *Commercial Stereo Photography*. Mr. Glover, who specialises in this particular phase of photography, allowed members to view, per medium of the excellent self-contained viewers that he brought along with him, a large selection of stereo colour transparencies typical of those that he makes for commercial use. The quality of the slides viewed by members—all by the Kodachrome process—left no doubt as to the lecturer's ability in this sphere. Mr. Glover proved a mine of information on stereo matters, and many questions were asked by members.

The title chosen for the competition held as the main item at our meeting on Feb. 23 was *One Light—Artificial*, and the awards were : A Grade : 1, K. Hastings; 2 (Equal), J. Hoey and G. Silver; HC, G. Scheding. B Grade : 1, C. Heckford; 2, H. R. Gazzard; 3, B. Potter. At the conclusion of the judging, the various authors of the placed prints commented on the methods used in lighting the subjects chosen by them. An exhaustive analysis of all prints submitted in the competition then followed.

The Camera Club of Sydney meets at 302 Pitt Street, (2nd Floor), each alternate Tuesday. Visitors are most welcome. Enquiries should be addressed to the Hon. Secretary, Box 2016, G.P.O., Sydney. C.H.

## Y.M.C.A. (Sydney) CAMERA CIRCLE

Members were given a demonstration of *Print Finishing* on Feb. 11 by Mr. Henri Mallard. Mr. Mallard had taken the trouble to prepare a flat print which needed considerable spotting. Beginning with the matting of the print by rubbing with rottenstone, he used retouching pencil, transparent water-colours, graphite and the retouching knife. Members agreed that the print had been enormously improved. One was tempted to think that Mr. Mallard might obtain

good results with these methods by starting with a sheet of plain bromide paper.

Mr. Mallard again obliged the Circle by judging two competitions on Feb. 25. The *P.I.A. Award* for the best group of four diverse prints was won by G. Eves. In the *Shadows Competition*, the judge criticised many entries because they did not conform to the theme of shadows, too much of the actual object being included in the picture. In the end the awards were : A Grade : 1, and 2 J. Fawdry; 3, H. Grenenger. B Grade : 1, R. Bloomfield; 2, W. Allen; 3, K. Bailey.

Coming activities are : April 11—Outing to Boat Harbour; April 22—Competitions, "Animal Study" and "Pinhole Photo"; May 6—Lecture by L. Padman, "Photo Engraving Techniques". Visitors are welcome at all meetings. D.N.D.

## ST. GEORGE PHOTOGRAPHIC SOCIETY

As arranged for Feb. 15, the members assembled at the clubrooms in Rockdale and proceeded by car to the city to photograph the Royal Tour illuminations. The prevailing wet weather proved to be a mixed blessing, keeping the spectators to a minimum, and adding much to the pictorial value of the various scenes. Later, when the members adjourned for light refreshments, it was agreed that the evening was a great success.

The Annual General Meeting was held on Mar. 1 and the election of officers resulted : President, Mr. E. Jones; Vice-President, Mr. V. Marr; Hon. Secretary, Mr. C. Walker; Treasurer, Mr. K. Warland; Assistant Secretary, Mr. A. Bower; Publicity Officer, Mr. J. L. Jones; Committee, Messrs. J. Free, J. L. Jones, R. Challenger and Miss H. Sinclair.

Information regarding the Club activities, may be obtained from the President, Mr. E. Jones, tel. YX2012. J.L.J.

## NORTHERN SUBURBS (Sydney) CAMERA CLUB

The Screening on Feb. 10 of a series of 16mm. films on *Filters and Optics*, kindly loaned by Messrs. Kodak Ltd. proved most interesting. Member J. Hickey ably officiated as projectionist with his own equipment. An added feature was a reel of Kodachrome taken during a recent tour of the North Coast.

A new member, F. Combes, was welcomed.

An Architectural Competition on Feb. 24 was judged by Mr. Vyvyan Curnow of the A.P.-R. staff. Mr. Curnow gave a most interesting commentary on the prints successful in gaining awards and also exhibited architectural prints made by the late Harold Cazneaux, and prizewinning prints from the A.P.-R. The results were : A Grade : 1 and 2, A. Dietrich; 3, T. Harrison. B Grade : 1, J. Layman; 2, Miss Humphries; 3, (Equal) W. Chidgey and W. Kelly. C Grade : 1, F. Krull; 2 (Equal), Mrs. Layman and A. McGillivray; 3, (Equal) Mrs. Derrin, C. Potter and A. McGillivray.

Beginners please note! Advanced members are prepared to take you "under their wings" if necessary, go to your homes, and assist with your "set-up". Do not be afraid to ask. Assistance will be gladly given. The club is seeking new members. Kindly contact the Hon. Secretary, Mr. F. Krull, 24 Goodchap Road, Chatswood. Tel. JA 3959. E.S.

## THE CAMERAMATEURS

Well-known judge Mr. J. Metcalfe handled our first Monthly Competition for 1954, and later spoke on the difficult art of judging a pictorial competition. He brought home to members a fuller appreciation of what we must strive for in producing prints and what we must understand before criticising the work of others. Mr. Metcalfe openly advocated truthful analysis of the work of fellow photographers rather than giving a 'soft soap' pleasure, which gives a false value to a worker's standard. One very important point he made was that a competitor who cannot take criticism straight from the shoulder is not worth his salt as a photographer or club member.

We were very happy when Mr. Metcalfe, quite unsolicited, asked for a membership application form. His entry into our ranks as an ordinary member is a happy occasion for the Cameramateurs.

Mr. Metcalfe's placings in the Jan. competition were: Senior: 1, D. Hor-Kwong; 2, S. Martin; 3, R. Israel; HC, L. Nicoll. A Grade: 1 and 3, D. McGee; 2, E. Coote. B Grade: 1, R. Gibson; 2, B. Masters; 3, J. Fraser. The prints shown in each group were: Senior, 14; A Grade, 8; B Grade, 15.

The Club's smallest attendance on record was on the evening of Feb. 3, the night of the Royal Visit fireworks display, which was to be expected. The big attraction of the night was on the wall in the form of an A.P.-R. portfolio of 24 prints. Each member judged the prints on Mr. Metcalfe's point score system. The total number of points for each print was added up from the sheet of each judge and the average placings found. Following this was a lively discussion on the prints.

An exceptionally large number of members—thirty-five—were present at our meeting on Feb. 17 and five new members were enrolled, including one lady. The judge scheduled for our *Shipping* competition was unavoidably absent so our president K. Aston stepped into the breach. The placings were: Senior: 1, R. Israel; 2, C. Nash. A Grade: 1, 2, 3 and HC, J. Spiteri; HC, E. Coote. B Grade: 1, A. Haig; 2, B. Masters; 3, J. Fraser; HC, G. Chant.

Our usual informal quarterly colour slide show formed the main programme for our meeting on Mar. 3. This meeting was conducted by our Vice-President, V. Gadd, in the absence of President K. Aston who was interstate on business. We were happy to see a fine selection of slides by one of our visitors.

Our meetings for April will be held in St. George's Hall, Five Ways, Paddington on the evenings of 14th and 28th. Visitors and new members will be welcome. All correspondence to this club should be addressed to the Secretary, P.O. Box 28, Paddington.

P.E.A.

## CAMPSIE CAMERA CLUB

The Annual Meeting in Jan. was well attended and several new members have been enrolled. Last year's office-bearers were re-elected, with the exception of two who were unable to attend this year. The club says, 'Thank-you!' to Ron Greene and Ron Freer for their untiring assistance in the past, and expresses the hope that the conditions which have interrupted their association with the club will later pass, and we will then have them with us again. The Club honoured its three foundation members, Messrs Lofts, Newman and Hannaford by appointing them Honorary Vice-Presidents.

The meeting on Feb. 19, surprisingly resulted in a record low of B Grade entries; the solitary entrant was therefore a non-starter. This B Grader, A. Taylor, has been submitting work of a consistently high standard. In A Grade, the competition appears to be

a rather one-sided affair between B. Davis and K. Fox, with the former calling the pace. With two Open Competitions to follow, and a Royal Tour Competition for May, an increase in entries may be expected.

At the Feb. meeting Mr. B. Townsend of the Kodak Lecture Service, gave us the *A.P.-R.* recorded talk *Colour Facts, Part I*, supported by slides from the colour section of the Kodak International Salons. K.A.F.

## WAVERLEY CAMERA GROUP

Our lecture on Feb. 9 was on *Camera Movements*. Although the use of cameras with such movements as rising and falling front, swing back etc., is usually confined to professional work, it was shown how they could be useful to the amateur for copying, architecture and table-top. A small blackboard was used to illustrate the image formation for the various movements.

On Feb. 23 there was a demonstration on Copying by Mr. L. G. Clark who first outlined the various commercial processes and told of the use made of copying by the various scientific libraries. A wooden optical bench was set up at an angle to the floor, and easel, lights and plate camera were placed on it. This arrangement is very convenient since the copy readily locates itself on the sloped easel, being held flat with a sheet of glass if necessary.

New members are still required. Enquiries should be addressed to the Secretary, Mr. F. H. Green, 20 Wellington Street, Bondi. L.G.C.

## THE GARDEN ISLAND CAMERA CIRCLE

Our second monthly meeting was held on Mar. 3, the meeting scheduled for February having been cancelled owing to the indisposition of our Secretary and also to the fact that the majority of our members had other commitments on that particular night. However, the March meeting drew almost one hundred per cent attendance and the evening went with a swing. The real purpose of the evening was a screening of members' slides of the Royal Tour. It was decided unanimously that the next Colour Competition, in April, will be set around the Royal Visit.

After the Slide Show, a most interesting and enlightening talk was given by Mr. H. N. Jones, A.R.P.S., ably accompanied by Mr. J. W. Metcalfe. The subject was the well-known *Tilney Collection*, a number of prints from which were exhibited and used as an illustration to Mr. Jones' talk. Mr. Jones brought to our attention many points about these prints that made each one a successful picture. Mr. Metcalfe also pointed out that electric or telephone wires running across a picture could be utilised to assist in the composition by breaking up awkward portions of some pictures.

The March Competition will combine two set subjects, (*Architecture, A Portfolio of Three Architectural Subjects*), and the March Open Competition. L.H.

## THIRD ORANGE CITY NATIONAL PHOTOGRAPHIC EXHIBITION

This is being held over May 6th-8th, the exhibition having been organised by the Orange Agricultural Society in association with the Orange City Camera Club. Full details are obtainable from Mr. A. J. Moon, Hon. Sec.; Orange City Camera Club, 118 March Street, Orange, N.S.W.

### BELMONT CAMERA CLUB

Our first Annual Meeting was held on Jan. 21 and the office-bearers are : President, Mr. N. Lewis; Vice-Presidents, Mr. G. Derkenne and Mr. L. Lumsden; Treasurer, Mr. L. Hackett; Secretary, Mr. T. G. Noonan; Assistant Secretary, Mr. B. Jones.

On the night of the Annual Meeting an Open Competition was decided. Twelve prints of good quality were hung and the results were : 1, L. Hackett (Print of the Month); 2 and 3, J. N. Allen.

Our first Set Subject Competition, *Tree or Trees*, was contested on Feb. 4 and some very nice work was exhibited. The results were : 1, L. Lumsden; 2, J. Allen; 3, J. N. Allen. On Feb. 18, 24 prints were hung; this gave the judges a very hard task of elimination. The results were : 1, J. Allen; 2, T. G. Noonan; 3, L. Hackett.

We were the guests of Newcastle Photographic Society on Feb. 22. We wish to thank all members of N.P.S. for the welcome afforded us, also for the generous offer of assistance by their President, Mr. Manuel. An open invitation is extended to all photographers in the East Lake and surrounding districts to attend our meetings and outings. Meetings are held every first and third Thursday, at 8 p.m., in the Pipe Works Recreation Hall. For further information regarding Club activities please contact the Secretary, Mr. T. Noonan, 11 Tudor Street, Belmont, Newcastle, N.S.W. T.N.

### U.S.F.A. UNDER-WATER CAMERA GROUP

The second meeting of the Group was held at the factory of the Chairman, Mr. D. Barton at 5 Prospect Street, Erskineville.

The guest speaker was Mr. W. Gibbons, the noted underwater spearfisherman, photographer and explorer, who has just returned from an expedition to the Barrier Reef making underwater films and assisting Chips Rafferty in the making of the startling underwater sequences in "King of the Coral Sea".

Mr. Gibbons gave a demonstration of his latest underwater camera, which consists of a Robot, mounted in a spun brass case with external calibrated controls to all movements, the shafts of which are sealed by neoprene "O" rings; the gears used in operating the shutter speeds and focus were all adapted from "Meccano", except for the aperture change, where a rubber drive wheel was used. The front of the case is of  $\frac{1}{2}$ " perspex, and the two halves seal together on a  $\frac{1}{8}$ " surgical rubber ring which provides a most efficient seal. Naturally the unit is pressurised internally, and, as a whole, is a beautifully finished and efficient job.

Mr. Gibbons showed the group some very fine Kodachrome slides taken on the Reef, and he finished off a most instructive evening by suggesting modifications to our own prototype underwater case which were discussed and accepted by the Group.

The next meeting will be held on April 20. R.C.

### NATIONAL MOTOR SPRINGS CAMERA CLUB

The club was formed initially in August, 1953 with the idea of promoting competition and photographic activity amongst the interested employees of National Motor Springs Pty. Ltd. Almost immediately it was decided to admit members from outside and we now have several very valued members who are not employees of the Company. As most of the members were associated with industry we ran a first competition entitled *An Industrial Subject*. This proved a most satisfactory competition and we all enjoyed it immensely.

Since that time regular competitions have been held, and on each successive occasion the standard of

photography showed healthy improvement. Demonstrations and lectures have been held with movie, and Kodachrome slide showings interspersed. Two field days have been held. The first was a very enjoyable day at Camden aerodrome in conjunction with the "Hinkler Gliding Club". The members brought their families and combined with a very pleasant picnic on the banks of the nearby river. The second field day held in January was equally pleasant. Motor launches were hired on the Nepean River, and what started out to be a hot and dusty day turned into a delightful jaunt along one of our most beautiful waterways.

This year's print competitions are arranged to fit in with the A.P.-R. Set Competitions, and scheduled so as to be far enough ahead to give our members time to get their worthwhile prints placed before the A.P.-R. judges.

At this stage we should like to make a special point in regard to membership, and extend a cordial invitation to any interested persons who would like to join a camera club. We need more members, and anyone who cares to come along will be assured of a very hearty welcome. Membership inquiries can be made either to Mr. J. Coleman, our Secretary, or to the President, Mr. P. T. Storey. During the day call MU 2201 or after business hours XL 4052.

In conclusion we would like to express our thanks and appreciation to Mr. Keast Burke for his help in judging our competitions and supplying us with prints and slides for our perusal and entertainment.

P.T.S.

### NEWCASTLE PHOTOGRAPHIC SOCIETY

Newcastle Photographic Society is to make its first movie. Members of the Cine Division of the Society are discussing scenarios and will go into action when they have made a selection. The film will become the property of the club and will be available to members on loan.

Mr. J. Metcalfe, well-known salon judge of Sydney, discussed the judging of prints at the Society's meeting on Feb. 22. He expressed the opinion that the salon worker of today, helped by the standardisation of techniques, did not put the same effort into his work as the photographer of earlier years. On March 1, Mr. J. Cowan, a member of the Society, gave the Colour and Cine Division a screening of Kodachromes taken on a recent overseas tour. Mr. Cowan went to Europe via Suez and returned via Panama. He visited 32 countries.

Officers of the Society for 1954 are : President, Mr. R. Manuel; Vice-Presidents, Messrs C. Collin and A. W. Dumbrill; Secretary, Mr. J. Charkar; Assistant Secretary, Mr. F. Turner; Treasurer, Mr. R. N. Winn; Librarian, Mr. E. Norris; Council, Messrs N. Tacon, W. Cremor, J. Wren and J. Rae. Cine and Colour Division : Chairman, Mr. A. W. Dumbrill; Secretary, Mr. R. Ryan; Librarian, Mr. G. Smith; Committee, Messrs J. Novak, S. Jones, G. Smith and B. Harvey.

Competitions resulted : *January Open*, A Grade : 1, N. Ozolins; 2, E. Kimble; 3, N. Tacon. B Grade : 1, J. Rae; 2, Mrs. S. Tacon; 3, N. Kidd.

*Stroud Outing*, A Grade : 1, N. Ozolins; 2, W. Cremor; 3, J. Ralston.

*February Open*, A Grade : 1, C. Collin; 2, N. Tacon; 3, J. Wren. B Grade : 1, J. Rae; 2, Mrs. S. Tacon; 3, N. Kidd.

*Male Portrait*, A Grade : 1, N. Ozolins; 2, K. Edwards; 3, W. Cremor.

Cine and Colour Division—*February Open*, 1, J. Novak; 2, R. N. Winn; 3, G. Stock.

*Landscape* : 1, N. Keates; 2, J. Vincent; 3, R. N. Winn. W.H.M.C.

# The AUSTRALASIAN PHOTO-REVIEW



**Editor:**  
**K EAST BURKE, A.R.P.S., A.P.S.A.**  
Hon. Rep. Photographic Society of America

VOLUME 61 • NUMBER 4

APRIL 1954

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**Good things to come . . . EIGHT PAGES OF COLOUR PLATES FROM THE 19th KODAK INTERNATIONAL SALON • 4th GADGETS ISSUE • THE CENTENARY OF GEORGE EASTMAN (BY COURTESY OF THE GEORGE EASTMAN HOUSE) • NATURE PHOTOGRAPHY (E. R. ROTHERHAM) A PORTFOLIO OF NATURAL HISTORY.**

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# Alpine Photography

The Southern Alps of New South Wales provide one of the most fascinating fields for amateur photography. Over the past thirty-four years I have taken a wide range of subjects in the Alps, and people have often asked why I never appear to get tired of photographing the same thing year after year. The answer is, of course, that in this fascinating region the seasons change from year to year, and the variety of subject matter in the Alps is, for that reason, quite inexhaustible.

At the higher altitudes, in the rarified air among snow covered mountains, the light is more intense than in the lowlands. On sunny days landscape photographs of the snow country taken between 11 a.m. and 2 p.m. are usually flat, but, strangely enough, nearby subjects are inclined to be over contrasty. This is due to the change in shadow values brought about by the reflected light from the snow. It is therefore necessary to confine one's photographic efforts to the parts of the day which are likely to give the best results.

Make an early start—much earlier than

By **GEORGE PETERSEN\***

in the lowlands—preferably between 7 a.m. and 9 a.m. when there are long and more pronounced shadows. For nearer objects, such as the trees, the sun is then directly on the trunks, which in many cases are delicately coloured. In the early morning it is invariably calm. The only sound is the tinkle of icicles falling on to the frozen snow as they are released by the warmth of the sun.

I have taken many photographs very early in the day, for there is almost an absence of humidity on the ranges over 5000 feet, and the rarified air gives great sharpness to a subject. After 11 a.m. there is usually a change in the weather, and mists or clouds rise over the ranges by mid-day.

Frequently I have started off on skis with my camera to catch the brilliance of the early morning sun, and if overnight there has been a heavy frost, the snow has the appearance of millions of glistening crystals; the tips of the grass and the trees are coated with a fine

\*Late Manager,  
Hotel Kosciusko.



Horse sleighs bringing in the baggage to the hotel during a blizzard of 1939.



Early morning light and shade. Taken at approximately 5,000 feet, at 7 o'clock in the morning.

film of ice, and icicles hang from the leaves and branches.

When snow has fallen overnight everything is clothed in a white mantle; even the smallest twigs on the snow gums. What a fairyland it is for the amateur photographer! Here are many beautiful studies for close-up shots.

Wherever I go I always carry my filters, for they can be used to advantage under various conditions, especially for taking photographs against the light, by which means some beautiful effects can be obtained. Often, during the afternoon, I have found with the yellow and red filters some very fine shots can be secured of cloud formations. Clouds always help to balance a picture and they are particularly fine in the snow country.

When taking photographs of distant scenery under snow I try to include suitable objects in the foreground; even a small ridge of snow will help. Better still, if I can include some definite line or object in the middle distance I do so, as this will give better perspective.

For photographic purposes I would separate

the Southern Alps into three distinct types of country. First of all there is the region between 3000 and 4500 feet, with its heavily wooded valleys and fast-running trout streams. Snow does not always lie on the ground throughout the winter in this area; however, there are frequent falls. The country at this level, on the eastern side of the ranges, is usually sheltered. When snow falls it builds up fairly evenly. Our tree country in the winter is very different from European scenery, for our trees are not deciduous.

Along the wooded streams and in the sheltered glades there is ample scope for a variation in snow photography, but this country has not the brilliant lighting of the heights above. This beautiful area is generally passed unnoticed by the photographer in his haste to reach the snow country on the higher levels.

Between 4500 and 6000 feet we have an entire change, for we are now among the snow gums. At first these beautiful trees grow fairly close together, and some attain to a height of thirty feet; but as we ascend to

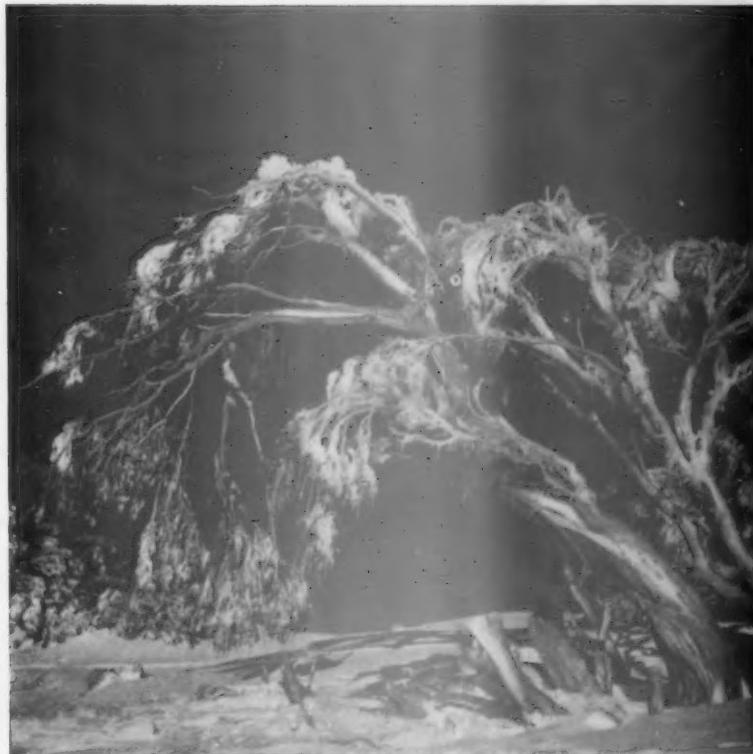


#### SNOW GUMS

These beautiful trees grow on the ranges  
at altitudes from 4,500 to 6,000 feet.

AFTER THE ICY BLAST

At the 6,000 feet level the snow gums become stunted and gnarled by the severity of the weather.



**SNOWMOBILES AT SMIGGINS HOLES**

Snowmobiles have now taken the place  
of the horse-drawn sleighs.



### ARE YOU ALRIGHT?

This picture, taken in September during the vacation, shows a young visitor enjoying the fun of the winter sports.



### SNOW BABY

The well-known ski instructor, Mrs. Eileen McClutchy of the Hotel Kosciusko, is giving her baby a first lesson.

(Right)  
**THE LAIR OF THE FOX**

Fox tracks in the snow show the location  
of a lair on the side of Gutherie Range.

(Below)  
**MELTING SNOW**





6000 feet they become gradually smaller, scattered and gnarled by the winds, and stunted by the freezing conditions.

From this level, too, we obtain many beautiful vistas of the main range and the snow slopes with their spurs running down to the wooded valleys. The snow gums make a splendid subject for inclusion in the foreground, especially in the early morning, for their shadows weave interesting traceries on the snow.

Finally, as we attain to between 6000 and 7000 feet, we have reached the tops of the Main Range and have climbed above the tree line. At 6000 feet we leave the scattered few, small, stunted and twisted snow gums behind which, when covered with snow and ice from the blizzard during the winter, are good studies for the camera.

When taking photographs on the Main Range on a sunny day, it is advisable, in many cases, to use a yellow filter to cut the

glare. On the ranges above the tree line where there is very little variation in subjects, I try to select a day for photography when there are some clouds in evidence, for these will soften the picture. Otherwise, there will be a hard, unattractive skyline. For scenic pictures of the eastern side of the Southern Alps, I would say again that early morning is the best. For pictures of the western side, the afternoon is preferable. Photographs taken at these times will have the correct lighting and will give a better impression of the height of the mountains, and bring out the tops in all their brilliance and grandeur.

So far as colour is concerned, I am convinced that in the snow country colour film and black-and-white each has a definite use. In the rarified air of the ranges the colours are softer and of pastel tints. Colour pictures taken in the Southern Alps have a delicate quality of colouring seldom found anywhere in the lowlands.

# Portraiture with the Camera

Now comes the first decision to be made. How are we to treat the cast nose shadow? Are we going to show it and if so, how much? Place the main light opposite the centre of the frontal plane and you will find the side plane of the face nearest the camera quite dark. Raise or lower the light until the cast shadow of the nose comes midway between the under plane of the nose and the upper lip. We shall call that frontal lighting. A little thought will make you realise that the height of the light depends on three things—the distance from the model (the further away from the model the higher it will become), the length of the under plane of the nose (the more protruding the nose the lower the light will be), and thirdly the tilt of the head. By taking all these into consideration we determine the height of this main light for frontal lighting. Now move the light in an arc towards the rear of the model and watch the nose shadow. A few inches off-centre and you will begin to notice the nearest plane of the nose darken as it goes into shadow. As the light is carried further round, the nose will cast an ugly shadow on the cheek—once this is seen the light should be carried round until the nose shadow joins the shadow on the cheek. The best position for the join is just above the corner of the mouth, care being taken that the nose shadow does not overlap the top lip. To join these shadows will probably mean raising the light slightly. In this position a triangle of light will be seen under the near eye. We will decide on this position for the main light and switch on the second light.

The position of the second light is just as important as the placing of the main light; the main purpose of this fill-in light is to determine the contrast of the lighting. This fill-in light should be diffused with muslin or tracing paper and carefully placed. The best height for this light is level with the model's eyes. If it is higher the eye cavities do not receive enough light; if it is much lower it tends to light the under plane of the nose and weakens the form of the mouth.

Having determined the height of this light

By D. McDERMANT  
*(PART II)*

we now decide on the correct position in relation to the main light. This is governed by the depth of the shadow required for the particular portrait and the position of the head. For a start, try the diffused fill-in light twice the distance from the subject as the main light, and you should get a medium-tone shadow. Experience with your own lights and reflectors will tell you more than I can in words. For most portraits this second light should be kept on the same side of the camera as the main light for two reasons; firstly, to ensure there is only one shadow on the face, and secondly, it is the best position for light-to-dark gradation, as can be seen in the diagram, Fig. 10.

Three lights should almost invariably be used for portraits. So far, we have dealt with two lights on the model, the third light being for the background. The placing of this background light is quite simple compared with the placing of the main and fill-in lights. Its main purpose is to give life to the background and a three-dimensional feeling to the picture. For a start, place the light facing the background and on the opposite side of the sitter to the main light. In this position you will see the lighter part of the background is behind the dark side of the head. This alternation of light and dark across the picture gives movement to the subject. A background of one tone, be it light or dark, usually appears quite dead. A study of the masters of portraiture, be they painters or photographers, will show very few flat tone backgrounds. The light on the background should not be too strong. It is far better to use the edge of the light beam rather than the centre. By placing the background light on the same side as the main light and shining it across and behind the model it is easier to keep the light weak and control the position. Fig. 11 shows in diagram form the complete set-up as described above.

Let me now run briefly through the main points covered so far. Study the faces all about you as you travel to and from work, trying to see and understand the planes of the different types. This is a most interesting pastime. Decide by sketch or in your mind the general tone and composition before the model arrives. (Don't forget in this article we are dealing with a model you have seen previously, so you must decide this beforehand.) Use the main light first, feeling for the division of the front and side planes. Watch the position and shape of the nose shadow. See that the lower lip is highlighted. Be careful of bad shadows in the eye cavities, and watch for the highlight in the eye itself. Switch on the diffused fill-in light. Keep this light level with the model's eyes, but not too low. Make sure there are no secondary shadows cast by the lamp. The depth of the shadows is governed by the distance of this fill-in light from the sitter.

Switch on the background light. Use the edge of the light beam, and lighten the background behind the dark portion of the head. Try to achieve the play of alternating light and dark across the picture to give life to it. So far we have dealt only with the normal three-quarter view, but if the face has been studied and a similar sequence of working is adhered to, all other positions can be tackled with success. No matter how the head is tipped or turned the lights can be made to light the planes correctly.

"What is the best camera to use for portraiture?" is a question often asked. Actually, nobody can truthfully say what camera is best, because all workers have their preferences; I think that is all that can be said about it. Miniature negatives become hard to handle and are almost impossible to retouch when that becomes necessary, while large negatives are expensive for the amateur. I personally use a twin-lens reflex, and an old quarter-plate field camera converted to take  $2\frac{1}{4}$ " by  $3\frac{1}{4}$ " roll film. If such a thing were made, my wish would be for a twin lens reflex giving me  $2\frac{1}{4}$ " by  $3\frac{1}{4}$ " negatives, with a lens of twice the normal focal length, so that I could fill the frame with a head and shoulders portrait.

Having spent much time placing the lights, we must just as carefully place the camera, which should be well screwed to a solid support. The metal tubular type of tripod is not satisfactory for this work. I use a



Fig. 11

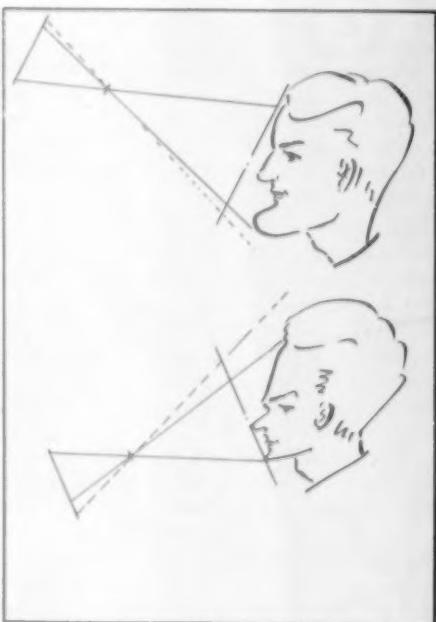


Fig. 12

wooden tripod to which I attach a five-pound lead weight to stop any whip that may occur. The first golden rule to observe is, never have the camera lower than the model's eyes unless there is a good reason for it. I know one sees many good portraits from a low-level position but usually the model, pose and lighting call for such treatment, so it is wiser for the beginner to steer clear of such innovations. It is far better to experiment with higher than eye level first, then gradually attempt a low level just for fun. Before leaving this high and low treatment, why do we need to use them? A look at Fig. 12 will explain the matter. If we have a sitter with a protruding chin, by raising the camera we tend to place that chin further away from the negative than the forehead and thus it appears smaller. Conversely if we have a person with a long forehead, by lowering the camera we tend to place this part further away.

The final part of the sitting has now arisen—the exposure. This also becomes a personal matter, depending on the film, developer, agitation during development, enlarger used and paper preferred. However, I find that a well-exposed, softly-developed negative that prints well on No. 1 Bromesko is ideal. My practice is to take a meter reading of the highlight part of the face, going up to within a few inches of it. Then I give four times the meter reading, develop in Microsol for  $\frac{1}{2}$  the recommended time, and print through a condenser enlarger. The light on the background should not be taken into account when determining the exposure.

The print is the culmination of all the previous efforts of posing, lighting, exposing and developing. It represents the visible evidence of your skill. In making the print many fail to do justice to their previous work, the main reasons for this usually being lack of sparkle and not enough depth in the printing. The human face is not white. It is far from it. But we consistently see pasty faces in portraiture instead of a good tone. An experiment, as follows, will soon convince you of that fact. Make a print of a portrait to a tonal value you think is correct; then on the same grade of paper make prints with an additional one quarter, one half and twice as much exposure again. Develop them all for the same time, and when they are dry, place them in a good light for inspection. Unless your original print is quite dark you will find that the prints given

the additional one-quarter or one-half exposure time will look much better. By printing deep in tone, all the subtle changes in the flesh that impart character are more discernible.

Sparkle in a portrait means correct rendering of all these soft highlights on the flesh of cheeks and lips, and the harder highlights on the bridge of the nose and chin; also the correct position of the pinpoint highlight in the eye. These give life to a face, for to be really enjoyed a good portrait must live.

Much can be done in the printing process to improve on the result obtained in the negative. The more common aids you should already know. Use test strips; develop for the full time at the temperature of the developer, plus a margin. Many negatives necessitate dodging while printing. We discussed previously the fact that by lowering or raising the camera we can compensate for the large forehead or protruding chin. We can also do this in enlarging by tilting the masking board.

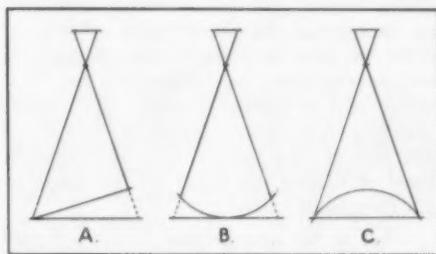


Fig. 13

Fig. 13A shows that by raising one edge of the paper we bring it closer to the negative, which results in a slightly smaller image on that portion of the paper. It is also possible by manipulating the paper to shorten a long face or lengthen a very round one. In 'B', Fig. 13, the paper is curved, with the centre of the paper resting on the masking board and the two edges turned upwards. This, as can be seen from the diagram, tends to shorten a face because the chin is closer to the negative. Conversely, in 'C', the paper is curved the other way with the edges on the masking board—this tends to lengthen a chubby face with more graceful results. With these methods the main point is to focus approximately on the centre plane and stop-down to keep all the picture area sharp. Finally,



Fig. 14



Fig. 16



Fig. 15



Fig. 17

sepia or warm-black prints are more suitable for portraits than the cold tone of untreated bromide paper.

An article on portraiture would not be complete without a mention of posing. Unlike lighting, posing cannot be brought down to basic elements to be studied and argued about over a cup of tea at the club meetings. It is too personal a matter for that. Some people are born with the instinct for posing and *know* when everything is just right for the exposure. Most of us, however, have to learn the hard way by trial and error, and there are many errors to fall into because so much is related to posing, the positioning of the camera and the lighting; and, of course, the model's features play a big part. The same pose can look good from one angle and bad from another.

Leonardo Da Vinci made it an axiom that in a portrait the eyes, head and neck should all be turned in different directions to give movement to a portrait. This is certainly a fact and is a useful one to remember when taking portraits of young ladies; but for some portraits, especially of men, a more direct pose is preferable. Perhaps the most useful pose is as follows: Sit the model in a three-quarter position, hands in lap, then ask her to lean slightly forward and turn the head towards the camera. With this pose it is possible to get many variations. Firstly, you have at least three different lightings. Raise the camera and you have a different viewpoint. Now, by moving around this pose you can obtain many more positions, most of them quite pleasing. Of course, in practice one asks the model to move. This saves the pose from going stale, for few operators have enough room to move about in.

In conclusion, let us look at the five final prints. In Fig. 14 there is a girl posed in a similar manner to the three-quarter position described, excepting that I asked her to turn her head around as far as she could. This, with a slightly high camera position, and a lower than usual light, plus the downcast eyes gave me the effect I wanted. Note the absence of nose shadow. The blonde girl in Fig. 15 was photographed with a frontal light. Note the small nose shadow and the darker upper lip, also the highlight on the lower lip. In this pose the girl was asked to sit facing the camera, then to turn her head and drop her chin slightly. In the finished print I turned the masking board to give the diagonal pose. Figs. 16 and 17 show two portraits of a grand old man who lives near by my home. He talks of Western Queensland and the Northern Territory as familiarly as I would of Brisbane. In the first portrait I was mainly concerned with the profile, and for this I had the main light slightly behind the sitter, as can be seen by the shadow side of the nose. The light on the background was placed very carefully to lighten the spot just behind the dark portion of the neck. The second print of the old man is the normal three-quarter view which includes the hands and part of the rifle to give atmosphere. Trouble was experienced with the deep-set eyes, but by holding the main light lower than usual I was able to keep them alive. The main point to observe here is the light behind the dark part of the figure.

This is a complex subject, one which it is impossible to cover in a short article; but the elements, as presented here, should be sufficient to start some of you off on the road towards a more serious study of this fascinating art of portraiture with the camera.

### Awards List

#### MUSWELLBROOK PHOTOGRAPHIC EXHIBITION • 1954

SILVER MEDALLION—C. L. Leslie (*Homing*)

BRONZE MEDALLION—E. Robertson, (*Mata Hari*); C. S. Christian (*Dunstroom Landscape*)

#### MERIT CERTIFICATES

Muriel Jackson	Aspiration
H. C. Devine	Hey, Mum!
N. Ossoline	Shadows on Sand
C. L. Leslie	The Laughing Duenne;
John Phillips	Elite Company; Harvest Hill
F. L. Ehrington	Leaf Rhythms; Persian Princess
E. Robertson	Sunlit Pillars
J. A. Fisher	A Little More Salt; Hilarity
	Pastoral Peace

#### HIGHLY COMMENDED

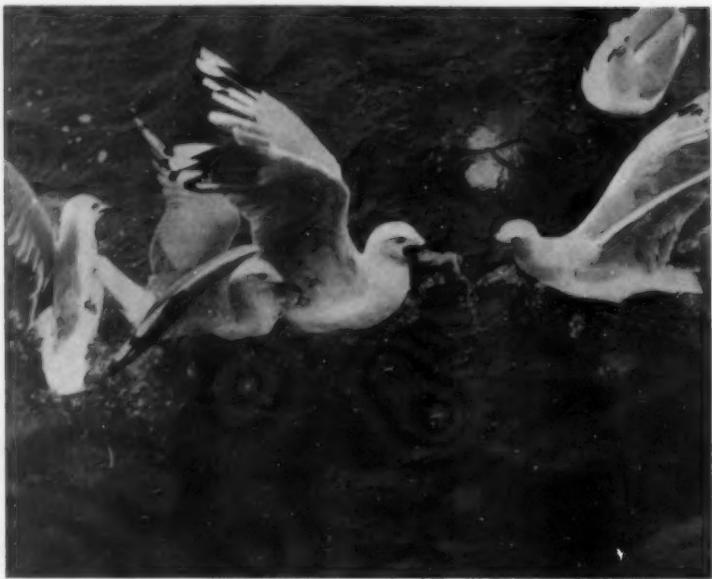
Patricia Aston	Son of Allah
Kevin Aston	Joan Young Australian
D. McDermant	Glassware, Le Chef
J. L. Phillips	Sunlit Portico
C. S. Christian	Spring will Come
T. A. Scrane	Hands of Time; Am I Intruding
Maynard Focock	... despised and rejected

(Pictures entered 132).



J. K. JACKSON *Evening Practice*

# A SPEED AND ACTION PORTFOLIO



K. C. KIRK *Lunch-Hour Rush*

R. RITTER *Standing Room Only*





D. L. FOSTER *Relay*



J. COOK *Rehearsal*



P. D. WILLIS *Broad Jump*

N. OZOLINS "Here You Are!"





R. K. BROWN *Smoke Ring*

R. J. PUGSLEY  
"Whizz!"



B. GREED  
*Departure*



C. TANRE  
*Breathing Central*



G. H. MANSELL *Dawn Departure*



ERNST HAAB



ALFRED TRITSCHLER



SEPP KELLER



TONI SCHNEIDERS



ELLEN FINK



TONI SCHNEIDERS



KOVACS KAROLY

## The Romance of the Railroads

*Reproduced from a recent issue of  
Photo-Magazin (Munich)*



E. R. CORNISH *Steam Traction*

# Photo-progress in 1953\*

## *Stereoscopic Photography—continued*

The entire industry immediately started an urgent development of new processes with wide-screen projection considered a necessity. The Paramount Studios announced "Paravision" which is a system that permits wide-screen projection of regular films and the making of pictures for wide-screen using a wide-angle camera lens having an angle of view of 74 degrees. Then Warner Brothers announced their Warner Super Scope process and plans to make forty-four feature length films. It was stated to be a new camera and projection process developed by Zeiss-Opton, and to be in step with the trend toward larger theatre screens. The major concern of the motion-picture industry is the final choice of the public between 3-D and wide-screen processes. It appears quite definite that a wide screen is a necessity although it will probably be sometime before a standardised screen aspect ratio can be established for existing theatres. There is no general agreement that stereophonic sound is essential for the creation of a suitable illusion with large-screen presentation.

Other systems have been devised during the year but little is known of the details at the present time.

Several new cine and still stereo cameras appeared on the American market during the year.

The mounting of stereo slides was discussed in an article "Stereo Today" by R. E. McIntyre with respect to adjustments required in projection (*Photography*, 32 : 84, March 1953). Indications are that the photographic industry is solving the problem according to a proposed ASA standard of 2.450 inches spacing between transparencies.

## *Colour Photography*

In the professional motion-picture field more feature pictures in colour were produced

\*Reprinted from *American Annual*, 1954, Year Book of the *Encyclopedia Americana*. The original article has been condensed by the omission of certain paragraphs which mainly related to specialised equipment of U.S. origin. These paragraphs may be inspected at the Editorial Office.

†Technical Staff Assistant, Kodak Research Laboratories Rochester, New York.

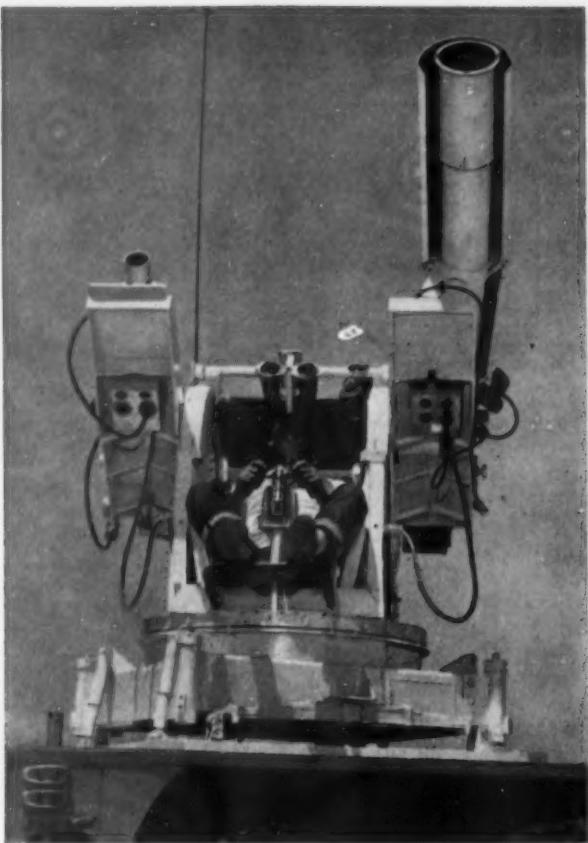
By GEORGE T. EATON†  
(PART II)

and more extensive use of the negative-positive colour processes was evident. It is almost certain that the general acceptance of either or both 3-D and wide-screen systems will markedly increase the number of pictures in colour since, in the opinion of some authorities, colour enhances the depth sensation.

Technicolor broke all previous records with 97 colour features produced during the year in the United States and 28 in England. The use of negative-positive colour processes for motion-picture production in Europe also increased. Negative-positive material was used for the first time in England for original photography.

Of international significance were the documentary films made of the Coronation of Queen Elizabeth particularly "A Queen is Crowned" by J. Arthur Rank using the Technicolor process and "Elizabeth Is Queen" by AB-Pathe using Warnercolor. The quality of both films was generally considered to be outstanding especially when it was realised that the maximum extra light in Westminster Abbey was only 125 footcandles and that it rained almost throughout the procession. Over 500 colour prints were made of each film for world-wide distribution. Incidentally, more than 22,000,000 viewers in Canada and the United States saw the BBC television broadcast of the event the same day. The picture and sound were recorded simultaneously on the same film which was processed at an airport, flown to Canada, and televised.

Two outstanding photographic achievements in colour were the world's biggest flash picture made of the "Big Room" of the Carlsbad Caverns with Kodachrome and Ektachrome and the first colour pictures made with Kodachrome at the top of Mount Everest. Using 2,400 No. 2 Sylvania flash bulbs in the "Big Room" provided about 148 million lumen seconds of light to photograph



M-45 Tracking Mount—facilitates following with a camera the course of a moving object such as a rocket or guided missile.

Official Photograph, U.S. Navy

an area of 55 million square feet that was a third of a mile long (*Modern Photography*, 17: 52-3, 112-13, January 1953). The historic colour photos of the ascent to the top of Mount Everest climaxed by Sir Edmund Hillary's famous picture of the Sherpa guide, Tensing Norkay, holding his ice axe triumphantly aloft at the summit provided one of the finest exhibitions of colour photography yet presented in this country. Enlargements 18 feet high (about 190 times the original) were made for exhibition in the Kodak Colorama at Grand Central Station, New York from 35mm. Kodachrome transparencies. Worthy of mention also are the reproductions in the October 1953 *National Geographic Magazine* of 37 very excellent colour pictures made under water by J. Y. Cousteau who also had used special lighting equipment for 16mm. colour motion pictures under water.

#### *Military and Aerial Photography*

One of the most ambitious aerial surveys ever undertaken in peacetime was that made of the 1,216,000 square miles of Africa under the British flag; two million photos were made by 300 personnel in a six-year period.

The Kodak Research Laboratories have developed a new system that processes and prints 200 feet of film in 15 minutes compared to several hours by standard methods. The Kodak Company announced an improved infra-red aerographic film having twice the speed of the former product, making it comparable on an exposure basis to Kodak Super-XX Aerographic Film.

It is said that the use of colour films is limited for interpretation purposes because there is no simple direct relationship between the spectrophotometric characteristics of the object and the dyes forming the image.

Two methods have been described for producing three-dimensional prints from colour film exposed to reproduce the two components of a stereoscopic pair. Both the transparencies and the prints are useful in photogrammetry.

During the Nevada atomic bomb tests in March, pictures were obtained with an automatic camera, sheathed in steel and mounted on a tower to show the effect of the blast on a house 3,500 feet from Ground Zero. In  $2\frac{1}{3}$  seconds the house was reduced to char or radio-activated kindling.

#### *The Photographic Process*

A method for the determination of photographic film exposure was described using neutron activation of the fixed image silver to measure densities beyond the range of commercial densitometers.

The kinetics of the development of liquid photographic emulsions were discussed when n-methyl-p-anisophenol was used as the developing agent (*PSA Journal*, Section B, PA and T, 19B: 109-112, August 1953). The properties of combinations of aminophenol and hydroquinone developing agents were described (*Ibid.*, 19B: 131-136, August 1953). The influence of quaternary salts on photographic development and their effectiveness as chromatographic developers was investigated (*Ibid.*, 19B: 36-39, February 1953). The influence of oxygen and moisture on the Herschel Effect was considerable. There was a marked increase in the effect at relative humidities from 0 to 20% R.H. with all emulsions when the exposures were made in nitrogen and with emulsions free of de-sensitizer when the exposures are made in oxygen (*Ibid.*, 19B: 66-69, May 1953).

The development of motion-picture positive films in metallic ion developer solutions was described at a New York Convention. A solution containing vanadous bromide which is converted to vanadic bromide reduces the exposed silver halide in approximately 30 seconds at 60°F. to produce speed and gamma comparable to that obtained in conventional development for 30 minutes in Kodak D-15 developer. The development activity of the solution can be regenerated electrolytically.

#### *Documentary and Industrial Photography*

New contact printing methods introduced for making photo-copies are based on the chemical transfer process in which the un-

exposed, and therefore undeveloped, silver salts transfer to the receiving sheet having "nuclei" that initiate development of the transferred material producing a positive image.

A compact copying camera was described for recording sequences of banking and business transactions and by means of which separate items relating to an account may be photographed successively to provide a single record strip. The apparatus takes a roll of light-sensitive material, has a variable-size masking plate for copying different sizes of original and is equipped with lights in the upper casing for making the exposure (*Brit. J. Phot.*, 100: 130, March 6, 1953).

The DuoStat process for making photocopies was introduced in England. It consists of a contact printer for Kodak Autopositive Paper which, after exposure, is processed on a porous platen by stabilization processing.

The Consolidated Vultee Aircraft Corporation described a giant-sized camera equipped with 5 by 12 foot copy board that requires sheets of film  $3\frac{1}{2}$  by 4 feet used to reduce and enlarge wall charts, blueprints and engineering drawings (*Science*, 118: 209, 1953).

For tracking down speeders a photo-traffic camera is attached to a police car and lined up on a fixed object across the road. When a speeder passes, the camera takes two pictures 1/17 second apart.

In the microfilming field the Auto Camera MK.3 was introduced for the rapid production of microfilm in industrial and scientific work. The Recordak Junior Microfilmer copies documents up to  $9\frac{1}{2}$  by 14 inches at a reduction of 36:1 and by a twin-lens system lays each successive pair of images side by side on the film. The microfilm negatives can be projected back to full size on the unit. It was also reported that stapled pages can be microfilmed without removing the staples on the new Film-A-Record Model No. 4 Microfilm Camera.

Photographic equipment, processes, and techniques were employed last year more extensively than ever in industry, partially as a result of an increasing recognition of the value of pictures by industrial management and supervision.

A new photographic typesetting machine described by the Graphic Arts Research



Photo-Fluorography radiologist comparing negatives of 70mm., 35mm., and 16mm. X rays.

J. S. Watson, Jr., and S. A. Weinberg,  
University of Rochester

Foundation completely eliminates the use of movable type in printing and replaces it with photography. The Warnecke High Speed Colour Process for faster and cheaper production of colour plates was outlined (*Nat. Press Photographer*, 8 : 16, No. 3, 1953). Time Inc.'s latest electronic colour correction scanner can scan an 8 by 10-inch colour transparency in 65 seconds at 500 lines per inch. Kodak Photo Resist is a new, plastic, high-speed sensitised coating for metal plates used in photoengraving and photolithography. Kodak Auto-screen Ortho Film contains a "Built-In" half-tone screen and permits the production of half-tones without an auxiliary contact screen in the camera.

#### *Scientific Photography*

It is claimed that slow neutron flux for purposes of health monitoring, investigations of spontaneous fission processes, or the evaluation of the cosmic radiation neutron background can be estimated using special

lithium borate-loaded emulsions. Stereoscopic cameras have been used to examine large angle scattering phenomena within the Wilson Cloud Chamber especially for high-energy electrons and positrons.

The new Kodak Spectroscopic Plates and Films of Class Z (infra-red) sensitisation were designed for studies on the ultimate helium emission line at 10, 829A, in examining the nature of the physical universe, and of thermonuclear reactions involving helium.

Study of the density and grain of electron microscope negatives over a practical range of exposure and development times for Kodak Lantern Slide Medium Plates showed that these image characteristics do not correlate with expected results from light photography (*Jour. App. Physics*, 24 : 111-113, January 1953).

High-speed motion-picture photography has become one of the most valuable tools in industrial and scientific research. It can be used

to measure mechanical or electrical effects or both at the same time and in many applications has demonstrated a savings in manpower as well as in materials, devices and systems. Photography is being used for the determination of velocities, accelerations and degrees of movement in high-speed phenomena as well as in growing plant and animal life.

At moderately high speeds of 200-500 frames per second, wide-angle lenses have been very useful because of the field covered and the depth-of-field recorded. High-speed "smear" cameras with 90 degree sweep have been used to determine the limiting conditions for jet formation at speeds on film as high as 3.20 mm. per microsecond. Explosive reactions have been studied at exposure times approaching  $10^{-9}$  seconds with a streak, single short-duration exposure. Other high-speed studies were made in mechanics research in the production of fountain pens, of the combustion process in gasoline engines, and of the welding arc.

Several new specialised high-speed cameras described were : a high-speed rotating-mirror frame camera operated up to  $3\frac{1}{2}$  million frames per second; an isotransport camera for 100,000 frames per second based on rotating drum principle; a high-speed interferometric 16mm. camera operated from 10 to 80 feet per second; a special camera for photographing airborne particles as small as 0.002 inch and a rapid-sequence camera using 70mm. film that takes  $50\frac{1}{2}$ " by  $2\frac{1}{4}$ " frames per second.

Many high-speed photographic techniques and equipment were developed for use in rocket research and guided missile programmes. The theory and history behind various data-gathering methods may be the basis for discussions of new and future developments in the field of measurement photography. Practically all instruments in a rocket now employ some form of photographic technique. The M-45 Tracking Camera Mount facilitates following the course of a moving object such as a rocket or guided missile with a camera.

The equipment and techniques of several underwater photographers in the world were described for making motion pictures in colour with emphasis on the lighting problems involved (*La Tech. Cinemat.*, 24 : 95-98, 135, No. 131, April 1953). It is also understood that

a television camera was designed by the British Admiralty to make stereoscopic pictures 1000 feet under the sea.

In the field of radiography and X-rays, the University of Rochester continued its development of X-ray motion pictures with the announcement of a cinefluorographic camera and reduction printer for 70mm. film and more significantly a technique for making stereoscopic X-ray movies. Stereo X-ray photographs have been taken of a beating heart at the rate of 60 individual stereo pictures per second without a motion-picture camera. Fine structure photographs of crystals have been made using the monochromatic radiation from an X-ray flash-tube at an exposure of about  $5 \times 10^{-7}$  seconds.

Colour photography of the fundus of the eye is possible with exposures of 1/10,000 second on Ektachrome Film, Daylight Type when a high-speed flash source is adapted to the Zeiss Nordenstom retinal camera. The Schmidt optical system is used in a new apparatus for making fluoroscopic pictures and as a result only 1/6 the normal X-radiation is required. A 3-D medical film in colour of a surgical operation was made at Lahey Clinic, Boston by the Worcester Film Corporation and the first of a series made at the Methodist Hospital, Houston, Texas.

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#### "TO BE CALLED FOR"

At the Editorial Office we have many A.P.-R. Contest prints still uncollected. If it is not possible for competitors to have these picked up, would they please send stamps to cover the cost of posting. Those involved include: C. A. Abrahams, R. Armitage, W. C. Barker (2), F. E. Bennett (5), Mrs. E. Bird, R. A. Buckingham, F. T. Charles, Mrs. M. Desgranges, W. G. Davies, K. Douglas, K. A. Fox, H. Grenenger (3), Mrs. B. Hall (2), J. Hoey, H. P. James, R. M. Kefford (3), D. J. Lambert, Miss M. Lancaster (3), N. K. Leeder (2), D. G. Lemon (2), S. H. Loft, D. Mainwaring (5), Mrs. W. Mathews, W. P. McKenzie (2), K. J. Mierendorff, A. K. Musgrave (3), L. Naughton, F. R. Newman, S. C. Piper, D. J. Russell, H. A. Russell, G. Scheding, R. A. Sinclair (2), W. A. Stow (2), C. Tanre (2), H. M. Thompson, M. G. Wilson, M. J. Wright (3), N. Youngman (13).

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## Telling the new picture- maker

(No. 4)

### **Pet Pictures**

Taking pictures of pets is very much like photographing children. The two subjects have many similarities. Both make the type of picture that brings a warm smile from the viewer—and both are likely to be adverse to assuming and holding a pose for any length of time.

It is an idea in either case to give them something on which to focus their attention. It helps keep them still. But, of course, it makes for better pictures when you can catch them off-guard and get your picture before they are aware of the camera. Granted, the pet won't recognize a camera when he sees it, but he will sense that there is something going on to which he himself is important. We are accustomed to trying to bring out a child's personality in a picture—but it can also be done with pets.

As any one knows who has ever owned pets, each has its own individual characteristics. And they are all subject to moods

and capable of a wide variety of expressions. If you photograph them well, your snapshots will tell as much about the pet as they do about the people who are your subjects.

Another picture-making rule that applies to animals as well as people is to move in close—close enough to make the figure important in the picture. Since the average pet is on the small size, comparatively speaking, it is easy to lose him against a background of trees or shrubbery. If you cannot get close enough without the risk of ruining the pose, operate from a distance and later trim off the excess space and have the actual pet picture enlarged.

The picture illustrated is a good example of what everyone expects a healthy kitten to look like. The picture-taker caught him in a position of having achieved a small triumph in the matter of tree climbing and looking over his world in wide-eyed fashion.

## **Pictures at Night**

You know when the sun goes down many picture-takers either put away their cameras or get out their flash equipment to take pictures indoors. Somehow the possibilities outdoors at night never occur to them. Actually, it is a good time to experiment with taking interesting, unusual and beautiful photographs.

One of the things necessary for taking such pictures is to have some means of rock-steady support for your camera, since they will be time exposures. While there is usually no fear of subject movement, there is always the possibility of camera movement. A tripod is the best way of insuring yourself against such a happening.

Practically all cameras are able to make either time or brief time exposures. So, actually, taking these pictures presents no problem.

If you have ever seen the silhouette of a brightly-lighted city against the night sky, you must have been struck by the thought of what a fine picture it would make. The bright reflection of light on water, a house gleaming a welcome through its windows, the harbour

lights and the bridge, are all wonderful night-time subjects for your camera.

In stormy weather you can take very interesting shots of the lightning. There's not much worry about composition with such pictures for the lightning itself provides the pattern. The length of exposure will depend on whether you desire a shot of one flash of lightning or whether you wish to record several, one after the other to make one picture. If you try the latter you will end up with a fascinating pattern of an intricate maze of lines. If it is raining, exposures can be made through a window.

All you need to do is place the camera on a solid support, with the lens pointed in the direction of the lightning, and set it for a time exposure. You needn't worry about the lens opening, because the vividness of the lightning will ensure a picture at any setting.

You cannot, of course, take such pictures of sheet lightning, although it will serve as a good background against which buildings and trees will stand out as in a silhouette.

Night pictures such as these will impress your friends greatly. Although simple to make, they are very effective and dramatic. And you will see for yourself how much fun and satisfaction you can get out of using your camera outdoors after dark.

**(No. 5)**



# Improving the Print

Quite often we read in the *Review of Contest Entries* remarks respecting plain white skies and scattered spotty highlights, both of which detract from the unity and harmony that are essential to any good picture. These are serious defects, and something should be done about them.

Let us take first the problem of the plain white sky. A cloudless blue sky should be represented by a tone of grey in a print. But all photographic emulsions, even the modern panchromatic materials, are far more sensitive to blue than any other colour in the spectrum; therefore, when we take a photograph of a scene with a cloudless sky, the blue is often over-exposed and the negative has so much density that the sky prints as bare white.

Now the best way to overcome this is to use a yellow filter over the lens. I prefer a two-times filter which will double the normal exposure. With this filter, for instance, if your normal exposure was 1/50th at f/8 you would need to give 1/25th at f/8, or 1/50th at f/5.6. In either case you have doubled the exposure. The yellow filter cuts down the effect of the blue on the film and thus all colours receive a reasonably correct exposure. This procedure will also reproduce any clouds that may have been in the sky when you made the exposure. But even when using a filter one

By F. LEWIS

sometimes gets (bald) skies in the negative because it may have been necessary to increase the exposure to secure shadow detail in the foreground. What are we going to do about this?

Well, let us leave this problem for a moment and consider those spotty, distracting highlights which spoil so many of our pictures. These may be dealt with in one of two ways. First, we may take action to alter the negative by rubbing down these dense patches by means of a plug of cotton wool on the end of a pointed stick, slightly moistened with methylated spirits. But I find it is usually rather difficult to confine the action to the right spot and if some of the shadow detail is rubbed away your negative may be spoilt. It is better, therefore, both as regards the white skies and the spotty highlights, to work on the print itself. You will need the following materials which cost only a few shillings but will last for years and will enable you to make great improvements in all those pictures which were marred by the defects we have been discussing.

Obtain from an artists' supply shop the



In this example, darkening the sky and foreground areas has helped to isolate the main subject matter.

The upper part of the tree trunk on the left merges with the white sky. The right-hand version shows greatly improved perspective.



following: A small bottle of black stumping powder; a couple of ounces of the finest pumice powder; a paper stump about half an inch in diameter, and a couple of smaller stumps about a quarter of an inch diameter. You will also need three small bottles. Label one of these "No. 4", another "No. 8", and the third "No. 20". Now, on a piece of clean newspaper measure out one part of the black powder and four parts of the pumice; mix them well together and, if you can get hold of some fine bolting-silk or coarse muslin, sieve the powder to get rid of any gritty particles. Then put this into the "No. 4" bottle. Next take one part of the black powder and eight of pumice and repeat the procedure putting this into "No. 8" bottle. Now take one part of powder to 20 parts of pumice and, after mixing and sieving, put this in the "No. 20" bottle. You now have three bottles of material of varying degrees of greyness.

Take an old print to practise on. We shall assume that you desire to darken a white sky. Put a small quantity of "No. 4", enough to cover a threepence, on a piece of clean newspaper. Take the large stump and work the material well into the pointed end. Turn your print upside down and start gently working the stump over the paper at the skyline, keeping the tone as even as possible. Remember that the tone of a blue sky is always lighter near the skyline but it becomes darker as you reach the zenith. Keep practising until you have a nice even tone. It does not matter if the powder gets on to other parts of the picture, over tree trunks, etc., that can easily be remedied later on.

Now, as regards those spotty highlights that need subduing, perhaps a little of the "No. 8" mixture will suffice for these. Take one of the smaller stumps and tone them down. If very little toning is required use the "No. 20" mixture. By the judicious use of these three it is amazing what improvements can be made. If you want to remove any of the effect take a soft rubber, pointed at one end. This will enable you to clean up things. After you have completed the job to your satisfaction, a gentle wipe over with a soft cloth will remove any loose material, but don't let any of your female relations see you using your best white handkerchief. When toning the sky don't be in a hurry. Work smoothly and softly on the paper and you will get a nice even texture. This method is not suitable for glossy papers. I generally use Bromesko Grade P. This has a nice lustre and takes the powder treatment quite satisfactorily.

After you have become expert at applying an even tone over the sky you may care to try your hand at working-in clouds. You must first get an even tone, then, with a clean sharp-pointed rubber, try putting in some simple cloud forms, but be sure the lighting on them comes from the same direction as in the rest of the picture. If you find your clouds are too dramatic a light rub over with the "No. 20" mixture will often improve matters. It's a fascinating pastime trying the effect of various types of clouds to suit the mood of your picture. So get to work and practise, and good luck to your efforts.

# Village Repertory

The establishment in most country centres in New South Wales of dramatic groups under the auspices of adult evening colleges has given the enthusiastic amateur photographer a means of putting his hobby to further practical use. The dramatic group is generally a body of people who take their work seriously, and who are willing to devote a considerable amount of time and effort in the production of plays and stage presentations.

In our village we have an active dramatic club that is to be reckoned with in the aesthetic field. Members are proud of their ability and continually aim at a higher peak of quality each time a show goes on. A couple of years ago someone had an inspiration. He said, "Let's have a scrap-book! You know, a big book where you stick the programmes and pictures of the acts". The applause was tremendous, and the idea was adopted instantly. In the manner of the artistic temperament, details as to how, and so on, were not mentioned. The chap with the camera would attend to that.

It really does you good to have a challenge of this kind issued to you. In these small towns where you are about the only one possessing a decent camera, and where things take an intensely personal aspect, you cannot very well avoid accepting it.

First of all, you have to know your tools inside out, and particularly what they won't do. What could be more embarrassing than turning out a failure, when the reasons are quite obvious to you, but sound like hollow excuses to your friends? Secondly, you have to disregard what you know folk are thinking about you as you operate a camera in openly difficult situations. Later they come to accept your eccentricities, particularly when you have a picture or two to show. Thirdly, your voice must be loud in your requests. You will find there are at least three points of view—the producer's, the electrician's, and yours.

At the beginning, I had a maximum aperture capacity of f/4.5. With the stage as it was lighted in the early days, this called for imagination to work out lighting procedure. The solution was a couple of No. 2 photofloods in reflectors mounted on a stepladder, together with the camera. This was found technically satisfactory, requiring an exposure of 1/50 sec. at f/4.5. But you cannot have the photofloods burning all the time, and that means switching on and off, to the



By MERTON POTTER

distraction of the company. You are quite often caught with the lights off at a most fetching moment.

A rehearsal lacks the sparkle and gusto of the real thing—make-up and decor are frequently only approximate, and you find that the activity goes beyond bedtime. One great difficulty here was that a principal who, on account of his position, regarded as superfluous his dressing-up at the final run-through. As he usually played the most picturesque part in the show, this state of affairs was awkward.

With the method just described, all the illumination comes from the camera position, and the lighting does not include any special effects that might be considered essential to the mood of the stage action. This is also the main objection to the use of electronic flash, although that might appear the obvious way out. The most valuable records will be those that include the electrician's contribution.

Maybe it was pure luck that placed in my hands a Retina with f/2, and automatic wind, but it certainly put us in front—right in front, in the best seat in the hall, where I can sit in comfort on opening night and shoot 1/25 sec. at f/2 whenever the stage play calls for it. Although this camera is first-class for critical records, and f/2 is very handy, in the light of experience gained this large aperture is not entirely necessary. If the electrician is amenable, you can get away with f/3.5. Most 35mm. cameras are of this aperture. At f/2 the lack of depth of field is noticeable.

You must develop your films for brilliance, and as the lighting is usually shadowless, apart from the spotlight, you can do this with little fear of overdoing the contrast. My own Super-XX goes into D-76 for 20 minutes at 70°F., to yield negatives that print on Grade 2 bromide. Prints of 8" by 10" show little or no grain. Our scrap-book takes a post-card from each shot.

As your position is quite honorary, as is the electrician's, you refrain from direct trespass in each other's domain, although you certainly mention what you want. On the last occasion the technician had a board like a card-table covered with switches, a stage light to a switch, and a dimmer across the lot. He also had a 'spot' endowed with many colours both in and out of the spectrum. Talk about artistry! Pinks and pale greens look fine, but they don't help for photographs. You need white light, and all of it. The exposure meter may give only vague direction when pointed at the stage set even with full illumination. However, it is not difficult to get acceptable pictures by selecting the right moment, and then controlling the processing to give the utmost from the exposure. Super-XX is an admirable film for the purpose.

The aim is to give the dramatic club a set of pictures representative of their work. They provide the pictorial set-up, and you provide the practical technique.

Altercation in a burlesque on Romeo and Juliet.  
Stage lighting with spot.

# Notes from the Magazines

## WHAT IS F.I.A.P.?

I am sure you would like to know something about the F.I.A.P., the great international organisation of photographic art. The founder and president of the F.I.A.P. is Dr. M. van de Wyer, of Belgium, great both as a pictorialist and as an organiser. He is a medical man and has been doing photography since 1914. At one time he was the fourth most prolific exhibitor in the world. . . . He is the president of the Antwerp Club of Photographers, the best club in Belgium. All the clubs of Belgium have federated into one Federation, which has now a total membership of 10,000. There is one international section of the Antwerp Club called CREPSA (Cercle Royal d'Etude Photographiques et Scientifiques d'Anvers). Dr. Wyer is the Hon. President of CREPSA, which has, as its members, outstanding photographers from every country.

Six years ago Dr. Wyer thought of forming a world federation of photography and he informed the members of CREPSA of his desire. There was a great response, as everybody felt the necessity for such an organisation not only for the progress of photographic art, but also for a sort of international friendship through photography.

A constitution was worked out and F.I.A.P. (Fédération Internationale de l'Art Photographe) was founded. It is claimed to be very democratic and every member country has one vote. So far, 31 countries have joined and there are about 800,000 members. As it is a Federation of all the federations of the world, only the federation of any particular country can join it—not individual clubs.

There are four main activities at present:

(1) The first one is to hold a congress every two years in different countries, thereby cementing a bond of international friendship—a sort of cultural friendship through photographic art. Next year such a congress is to be held in Barcelona and the visitors would be guests of the Spanish Government. All questions concerning photography are discussed here and every country puts its own point of view; if any country is unable to send its representative, due to financial difficulties, it can appoint a correspondent in Europe to represent that particular country and participate in the congress on its behalf.

(2) Another important activity is to hold an international salon at the place and time of the congress. Each country, which has joined the F.I.A.P., makes its own selection of 12 to 15 best prints of that particular country and sends them to the congress. All these are hung in the Salon, which is a composite of all national representations. After the congress is over, this show is sent to all the countries, which have asked for it and reserved it beforehand. Afterwards a Biennial is published, consisting of a selection of the best pictures from this Salon.

(3) The third activity is the organisation of International Portfolios. Different countries send portfolios of national selection to the F.I.A.P., to be circulated all over the world. If a country sends one portfolio, in return it gets four others to be circulated in that country.

(4) Moreover, there is an Administrative Commission of F.I.A.P., consisting of four or five outstanding men. Their work is to consider questions regarding technical, administrative, judging and artistic matters put up by different Federations. The president of the French Federation, M. Bourgeaud, is one of these, and under his direction there is a bureau at Paris, to represent the F.I.A.P. at the UNESCO. The UNESCO has accepted the F.I.A.P. as the true international organisation of photographic art and consults it on matters pertaining to it.

*(Extract from a personal letter to Dr. G. Thomas from K. L. Kothary, printed in the "M.P.S. Viewfinder" for Dec., 1953.)*

## BLACK AND WHITES FROM COLOUR THE EASY WAY

By Robert S. Beese

How many times have colour slide photographers asked, "Why didn't I take that shot in black-and-white too?" How about those prize slides of yours, did you get black-and-whites of the 2 x 2's that won international recognition in the colour slides shows? Many times we don't have time to set up for both black-and-white and colour, and we don't realise that that gorgeous, gaily-coloured scene will make a good black-and-white also. As a solution I have developed an easy, quick method of producing good black-and-whites from colour slides.

In the Photo Service at the Pennsylvania State College we are constantly asked to make black-and-white glossy prints from 2 x 2 colour slides. Most of the Extension staff use 2 x 2 slides in lectures and demonstrations throughout the State. In addition, many publications originate at the College in the form of bulletins and pamphlets dealing with all phases of agriculture, home economics etc. Needless to say, pictures play an important role in these publications and many times the only pictures available are in the form of 2 x 2 colour slides. So we are faced with the problem of making good black-and-white glossy prints for publication from them.

We started out with the usual procedure of using panchromatic film in a standard developer, projecting the slides in the enlarger on a sheet of film loaded in a sheet film holder. The results were good but we had little control. One of the biggest problems is to reduce the contrast of the colour slide so that a reasonable number of tones can be printed on the paper. We experienced some difficulty determining the correct exposure and developing time, and we couldn't tell if we had a printable negative until the film was completely developed and partially fixed.

One day I tried using Commercial Ortho sheet film. This was a rush job and I had a tray of Dektol mixed, 2:1 at 70°F., so I developed the film under a red safelight for 2 minutes and behold, it was an excellent negative. So from then on, we have been using that system for making most of our black-and-whites from 2 x 2 colour slides. Over 90% of the colour slides that come in to our studio for black-and-white prints have been made by this method. There are some slides that require a pan. film, but most of them do not.

When we make a picture of strawberries, we have bright red berries, green foliage and yellow straw. According to "the book" the red berries should print black on a colour-blind film and the yellow straw should go dark grey. But monochromatic values

appear correct in the print and I doubt very much if one could tell the 8 x 10 glossy from an original black-and-white.

Perhaps the explanation for this strange behaviour of a colour-blind film is the fact that most colours in our slides are not pure colours and where there is fairly good contrast in adjoining areas, regardless of colour the commercial film will record these differences.

In making a negative use the largest size sheet film that your enlarger will accommodate. The larger the negative, the easier will be your job when it comes to spotting out those minute dust specks that adhere to the colour slide. Or perhaps you are going to remove some unsightly telephone wires or a dead branch, in which case, the larger the film, the easier your retouching will be. I have made many black-and-whites from 2 x 2 colour slides where I did no spotting or retouching of any kind, so don't let the mention of it give you the impression that a lot of work on the negative is necessary. The main thing is to get all the dust off the original, then you won't have to retouch. In addition, the larger the film size, the more control you will have in the use of dye solution to lighten those shadow areas. The possibilities are unlimited if you use 4 x 5 film or larger. Shadow areas that tend to print too dark will become transparent with the addition of the dye. Wires, scratches, dust specks, etc., can be opaqued or spotted on the negative and further spotting can be done on the print with the greatest of ease.

The procedure for making black-and-white prints from a colour slide is as follows:

(1) If the colour slide is bound in glass and free from dust inside, use it that way. It is not necessary to remove the film from the mount. Dust the slide carefully on both sides with a camel hair brush and blow off the remaining dust with a syringe—not with your breath, as you are likely to blow moisture on the film.

(2) Place the slide in the enlarger, emulsion side up. With an enlarger using the slip-in type of negative carrier, tape the slide to one half or put the slide in the glass sandwich.

(3) Take an empty sheet film holder, the size you intend to use, and slide a sheet of white paper in the holder in place of the film. This will be your focussing target. You will need at least two holders, one to serve only for focussing.

(4) Place this holder on your enlarging easel and slide it into the upper-left corner squarely. Move the easel to position the slide image on the focusing target. In this way, when you substitute the holder with the film, the image of the colour slide will fall in exactly the same place.

(5) Focus the slide on the white paper. It isn't necessary to fill the entire area of the film. I prefer to leave a border so that I have a check on the light leakage from the enlarger. If the film is clear on the extreme edges where it slides under the grooves of the holder, but is greyed between this area and the picture image, then you are getting light leakage from the enlarger and will have to take steps to correct it.

(6) For your first exposure, try stopping the enlarger lens down to f/22 and give an exposure of 3 seconds for Kodak Commercial Ortho film.

(7) Develop the film 2 minutes in Dektol diluted 2:1 at 70°F. If the developer has been ripened by previous use, so much the better. You will get a less contrasty negative. I use a Series 2 safelight and shield the enlarging easel and developer tray from its direct rays with a large sheet of cardboard. In this way, there is plenty of light in the darkroom and it is perfectly safe if shielded.

(8) Rinse in standard short stop and place in hypo to fix. I use trays throughout and prefer to wash the films in hangers to prevent scratching and ensure thorough washing.

(9) After washing, rinse for 1 minute in Photo-Flo.

(10) Swab both sides of the film with cotton wet with Photo-Flo and hang film to dry.

Thus, in ten quick steps you have produced a good black-and-white negative from a colour slide, with a minimum of effort, and best of all, the complete operation has been carried out under a bright safelight.

When it becomes necessary to use pan. film, I recommend Plus-X, exposing for 2 seconds at f/22 and developing for 2 minutes in the same developer, Dektol 2:1 at 70°F. Exposure and development will have to be carried out in complete darkness, of course, but even at that, in just 3 or 4 minutes you will be able to tell if you have a good negative or not.

(By courtesy of P.S.A. Journal—with local adaptations).

## CONQUEST OF EVEREST

(The British Journal of Photography, Dec. 11th, 1953)

Although the use of 16mm. Kodachrome as an original for 35mm. Technicolor release prints is by now almost a commonplace method, *Conquest of Everest* must surely be one of the best films to have been made in this way. Right from the start this film is a remarkable achievement, and Tom Stobart, the official cameraman who shot the bulk of the footage, and George Lowe, the New Zealand climber who photographed the scenes on the Lhotse face and the South Col, deserve all the praise that has been given already. Lowe, incidentally, had never before shot a foot of film.

Anyone who has seen this film will have some idea of the conditions under which it was shot; it is perfectly obvious that in many cases the climbers are nearing the limits of what is physically possible. Stobart and Lowe, too, must have felt just as exhausted, but nevertheless they continued to keep on shooting the film. Writing in the *Cine Technician* for November, 1953, Stobart himself sums it up: "There is no question at all, that any technical difficulties one may have filming an Everest Expedition are insignificant beside the sheer physical misery of working with a fast moving expedition at high altitudes".

. . . The cameras had all the exposed metal parts covered with leather and long triggers were attached to the release for ease of operation in gloves by the climbers to whom they were given. The edges of the film were specially waxed to assist the passage of the film through the camera at low temperature. All oil and grease had to be removed from the cameras and a non-freeze oil substituted; all well-fitting bearings were reamed out to allow for contraction. Finally the cameras were all tested at -45°C. in a cold chamber at R.A.E., Farnborough.

Stobart's equipment, together with a day's supply of film, weighed 30 lb. The magazine cameras weighed only 4½ lb. but could not, of course, be used for the main work since it was not certain that they would behave reliably under the arduous conditions. The light, when it was fine, was brilliant, but exposures were at most a stop down on "normal". Stobart decided that under the circumstances the people were the interesting thing and exposed for them, leaving the snow to burn out. The ultra-violet content of the light is, of course, enormous, and a Wratten 2B filter was used throughout.

Stobart concludes by describing a much intensified version of a feeling which must have been experienced by every cameraman at one time or another: "... you can all imagine that I received the news (of Hillary and Tensing's success) with a certain sinking feeling in the stomach, because I realised that I had not been filming just one more Everest Expedition but an epic—and if I had slipped up I should never live it down... almost the worst feature of expedition work is the nerve strain you get from never seeing a foot of film till you get back".

## WRONG COLOUR PREFERRED

(*Amateur Photographer*, Vol CVI, Nov. 25, 1953)

An interesting note that appeared recently in our American contemporary, *Modern Photography*, drew attention to some interesting research on the reproduction of colour carried out some years ago by Dr. D. L. MacAdam, of the Eastman Kodak Research Laboratories. The investigation was concerned in particular with the reproduction of flesh-tints in colour photography, the aim being not to find how perfect reproduction could be attained, but to discover what kind of reproduction people liked, which is not necessarily the same thing. To make the tests, Dr. MacAdam prepared two series of colour prints in one of which the colour balance changed slowly from too red or yellow to too blue, and in the other from too green to too pink, correct rendering in both cases being passed through somewhere in the series. The subject chosen was a portrait of a girl. These prints were then submitted to a number of observers, each of whom, independently, was asked to pick out the print, or group of prints, in which the colour-rendering best pleased him. Prints so chosen were then measured to see how far, if at all, their rendering departed from truth.

Over four-fifths of the observers, choosing prints they thought best for overall colour reproduction, selected examples in which the colour-rendering deviated considerably from strict truthfulness, and comparison of the flesh-colour of the print with that of the actual subject showed that in the chosen prints the flesh-tints were too pale. Prints that were in fact correct were unanimously rejected on the grounds that the flesh-tints were too "beefy". An auxiliary test, made by comparing painted portraits and Flexichrome prints, in all of which the flesh-tints were freely chosen by the artist, showed again that the range of tints chosen was far removed from natural skin colours.

In the first test the difference between true and preferred flesh-tints might easily have been due to distortions inherent in colour processes; that is, to get the picture as a whole as true as possible might involve an unavoidable error in flesh-tones; the second test, however, shows quite definitely that true flesh-tones are not liked. Visual adaptation, no doubt, may play some part in producing the discrepancy, but it is Dr. MacAdam's opinion that, at all events in the viewing conditions involved, this cannot account for more than a small part of the difference observed in these tests. The viewer's mental attitude, too, must play some part; correct skin-tones appear natural in a mirror, which may be regarded as a kind of portrait, even though they seem wrong in a painting.

But whatever the causes, the discrepancy is a real one, and has to be considered in the balancing of a colour film yielding transparencies, or in the choice of filters when making colour prints on paper.

## IT'S FREEDOM I LOVE...

(Editorial in *Photo-Magazin*, Munich, June, 1953)

The nine Muses of antiquity have been joined in our times by a tenth and a quite modern one—Photography!

Whatever and wherever we may be—we have suffered the limitation of our personal freedom to a shockingly increasing degree during the past few years; and quite a few amongst us do not see the end of this paralysing trend coming yet.

Time for leisure—the beloved sound of this word recalls precious hours—has become a Utopian pleasure. A hobby, things just to please a whim, a very private occupation have been limited to nearly non-existence for all of us. Poor human being who was originally designed to inhabit Paradise—sit up and take notice! Planners are at work to tell you how to spend your leisure-hours.

Personally, I suspect everybody who plans or submits to planned leisure of being immature and out of touch with our world. Leisure needs neither planning nor imposed suggestions. Leisure means being allowed to be what we are. Whoever assumes the right to tell us what we are to be, whoever interferes with our most personal and private life should be categorically told to keep out.

"The photographer gets more out of life though that does not mean he gets more for living". It means, however, that the photographer will be the richer for this very intimate relationship with his Muse. Nobody has yet succeeded in harnessing this elusive, much-courted lady to his plans.

Photography affords the greatest, most deeply-felt satisfaction of all the recreational pastimes to which man turns in his flight from the oppressive monotony of everyday life. No restrictions, no compulsions limit man's creative impulse. How different is photography from tennis, football, chess or even card games! Here, rules and regulations have still to be observed even if the submission is voluntary. In a way it is a submission to the same restricting forces that we rebelliously deplore in our occupational life. Apparently, some people cannot free themselves from the drawn lines, the set goal or the marked fields that rule and regulate even their private life. Perhaps they don't want this individual freedom, a freedom spent with a Muse, because they may be found wanting; so they run away and seem to forget that mankind is endowed with senses amongst which his vision is the most precious as it unfolds the world's eternal beauty.

An existence between the compulsory duties of a wage-earner and citizen on one hand and the set of rules advocated by the planners of creation finally leads to a spiritual levelling that bars the way to individual, creative expression. Free from outside compulsion, photography as a sport or hobby offers a chance for deliberation and reflection; a chance that is not granted to a goal keeper.

I have tried to blaze a trail for 'photography as a sport' and I have voiced my personal opinion about other 'sports'. After all, somebody had to do it because the whole world has subsequently fallen into the trap laid by the 'planners of leisure.' Frankly, I derive more benefit and inspiration for my future life from photography than from a kick at a leather ball.

Those who do not share my opinion may feel offended when I state that photography as a 'sport' has more to recommend it than have many other 'sports'. Nevertheless, I sign these 'un-sporting' lines with my full name.

Dr. Otto Grey.

# Review of March Portfolios

With the days becoming shorter and cooler and with signs of an early autumn about us, we should come to realise that we are once again approaching the most photogenic season of the year—at any rate, as far as my humble opinion is concerned. It is a time for photographic alertness, with the camera ever in hand and the extra films always in the pocket or gadget bag. Both early morn and dusk are waiting to spring pleasant surprises upon us at every turn. This fact was particularly borne home to myself personally as I recently travelled by tram and train and noted compositions worthy of an early return visit (with camera).

I was reminded once again of the all-important role which light plays in the scheme of things as I looked through our March portfolio featuring "Shipping and Marine". I was also reminded once again of the fact that, while the brush artist can draw things in or leave them out according to his will, the camera artist is dependent upon good fortune for his compositions—that is, of course, apart from the matter of wisely selected viewpoints. How many a heartache does a photographer suffer when he views his finished print and realises that some little thing is not just exactly where he would have liked it to be. Luck was indeed with E.F.S. in his "Landing Stage" for not only did he encounter a good subject but also one that was capable of a degree of manipulation as to the exact position of the moored boat. As it is, the reflection of the boat carries on nicely to join the landing stage and so down to the bottom-right corner. The grass and reeds relieve the possible emptiness of the other corner as well as providing an interesting joining with the shadow of the stagework. E.F.S.'s second print ("The Pier Cleaners") is, on the other hand, not what one would call a strong composition but nevertheless it is a most pleasant unconventional arrangement and one that conveys an excellent impression of the effortless floating of the birds; at the same time, their presence is emphasised by the low tone of the water itself relieved by the lazily rippled shadows. Finally, the solid darks give full tonal strength to the arrangement.

A.I.G.'s "Squall Clearing" is a pleasant though unpretentious offering. It is one of the type which we often call an artist's picture for it possesses almost every element that would contribute to a good sketch in water-colours. One's glance is at first led upwards and to the right, attracted by the headland in the middle distance but is prevented from leaving the frame by the fortunate cutting of the foreground as it rises to the margin and so leads one to study the soft yet interesting cloud formation. A point worthy of note here is the amount and depth of tone of the base area—there is just sufficient to offset the tall sky arrangement which itself contributes so much to that feeling of bigness that is so desirable in a seascape.

I am always strangely—and strongly—attracted to any print which in any way resembles the work of the Oriental print-makers; perhaps it is the fact that a print must be good for any such resemblance to be apparent. One seldom sees one of these prints with subject matter far divorced from that of nature—in fact we might call them small slices of nature interpreted by the essentially simple outlook of the wood-block maker. This minor dissertation leads up to the discussion of L.W.H.'s "A Grey Dawn" in which simplicity is undoubtedly the keynote. The points of

By KARRADJI

interest in this print are few yet they are well in keeping with each other. We commence with that feeling of almost blinding light as it literally forces its way through the early morning mist, delightfully reflected in those calm waters which in their turn so admirably throw into relief the lazy craft and the more definite mooring post. A most fortunate point of informality is the way in which both the latter and the mast of the fishing craft lean outwards from a common centre that must be quite close to the level on which the onlooker is standing; had the lean been inwards the effect would have been much less satisfactory.

Very much akin to the foregoing is A.I.G.'s "Calm", in which success is once again contributed to by its stark simplicity. Some may object to that explosive cloud that splashes in so dramatically from the left but, personally, I find it an excellent counterpart to that brightly-lit boat in the foreground. Again some may object to the scattered nature of the placing of the various craft but on my side I feel that each falls into its rightful place as though this was allotted to it as planned long before. Even that boat which is approaching, and forming, as it turns, a small dark wake which plays its part in the whole. Finally, I like the slight dividing line of the horizon—it helps to hold the various elements together. Once again a good picture has fallen to the hand and camera of an early riser with his wits about him—the type that is likely to obtain far more photographs than will drowsier folk.

A second print with a distinct flavour of the Orient is K.J.T.'s "Autumn Elegy" which represents a very likeable print and a scene photographed from an angle that could not have been bettered, to say nothing of the surprisingly decorative landing stage. The figures are well placed and those little white spots of newspaper (or fish, hopefully . . .) certainly add a touch of liveliness to the whole. However, much as I like the print there are two elements which tend to disturb me; I feel that, while the inclusion of the foliage was necessary, this particular grouping does not seem to belong to the scene and, secondly, that cloud reflection is definitely over-bright. If the subject is still available some further exposures might well be made from a point a little more to the right with the left corner of the landing stage almost touching the left edge and with some foliage still included but with an arrangement more closely approaching the square.

Luck again plays its part in M.S.'s "The Sculler". Throughout the album the waters have been kind to our photographers and this reproduction is no exception; with a more noticeable rippling most of the effect would have been lost. In only one aspect can I suggest an improvement but perhaps that is too much to ask—it would be for a slight feathering of the oars as this would have added to the sense of graceful movement. The photographer can be very thankful for the way in which the wake of the skiff has so nicely cut the two circular splashes to say nothing of the helpful position of the setting sun and the slanting movement of the craft itself.

G.W.'s "High and Dry" was a print which I liked from the moment when I first saw it. The back lighting is helpful and so is the sand grass in the foreground as it moves forward to tie up with the shadows—and likewise the so-similar tilts of the two masts. Well selected was the viewpoint that allowed the three boats to join up rather than have gaps showing amongst them. The bay background contributes its quota with its varied tones, and so does the sky by providing clouds of the type that tend to soften the otherwise hard lines of the masts. The trimming away of the top of the mast of the nearer boat was also a wise move.

Well familiar as I am with the craft in question, I still find it difficult to place the location of the R.V.J.'s "Kathleen Gets Ready". It is seldom that the large flat buildings along our foreshores are as helpful as they proved in this instance; they provide a quaint continental flavour as well as tying up perfectly with those rakishly unfolding sails. I also like the way that the slender mast of the craft moored in the background has so neatly paralleled the left margin. Beyond that there is little more to comment upon other than to say that the print tells its story excellently. My only suggestion for improvement would be the inclusion of the whole of the forepart instead of cutting it so drastically at the foot but, on second thoughts, maybe the vessel was moored so near to the viewpoint that either this or the sails had to be sacrificed.

Lighting plays a most important part in the A.B.M.'s "River Mud". Under this type of lighting one sees many an unusual shape or arrangement, and here I feel the condition existing at the moment to have been well treated. At the same time I cannot say that I am altogether satisfied with the composition; the weakness is the absence of any relief in that rather uninteresting dark patch at the bottom right—something definite was required there in order to offset so much weight down the left.

H.G.'s "Swollen Waters" is a nicely arranged print. The placing of those piles is good and so is the manner in which they divide the churning waters from the smooth. There's good continuity about the broken water, and the old log in the foreground is recorded in just the right tone to tie up the print as a whole.

H.C.D.'s "Impact" is a well presented impression of arrested motion. I like the way in which the strong movement of the breaking wave has been affected by the prevailing wind resulting in that indefinite misty effect so often seen to advantage along the cliffs. That little foreground of rock was well included for it helps the general feeling of movement by allowing the foamy churned water to travel onward in a narrowing stream. The square trim also meets with my approval.

In M.J.M.'s "Sparkling Wake" back lighting once again plays an important part, catching as it does the crests of the boat's wake, in this instance somewhat unusually turbulent. The line and formation of the wake are well repeated by the leading bow wash—a very helpful state of affairs, while the arrangement is completed by the inward turn of the boat itself. The composition, by the way, claims no set pattern but we must mention the fact that the print has been so trimmed as to bring the dark mass of the boat into the most satisfying position.

Now we move on to the second pictorial feature "An Album of Trees" which is well introduced by O.T.'s "Undisturbed". The success of this print bears out my contention that there is often much more in a simple composition than there is in an overloaded arrangement; certainly, in this instance, the inclusion of any small detail would have proved only a distraction. Of course, one can hardly go wrong

with snow but even when its soft hue is reduced to monotone it remains pleasant and restful to the eye. The print is considerably assisted by the two gracefully turned tree-trunks, the heavier one being offset perfectly by the more slender one. The softly moving shadows and the snow depressions play their part too.

M.J.M.'s "Once a Lovely Tree" is to me a splendid print—another one which depends upon simplicity for its success. In view of the textural interest in the trunk, no clouds were needed to provide any competing element—and thus, have not been included. An excellent softening element was to hand in the shape of the fine and softly-portrayed grasses, while the over-dark foreground provides a strong simple base.

D.M.S.'s ". . . And Lifts Her Leafy Arms . . ." represents a type of subject often seen and one seldom varied enough in character to demonstrate any outstanding difference from print to print. This version possesses several definite merits, these including the radiation of the branches from a well-chosen point, and the almost total absence of high-lights around the bottom-left quarter.

K.L.A.'s "Lost Glory" is a nicely arranged print and one with a difference. We see few studies of trees and clouds with the clouds themselves forming the base for the whole but, in this instance, the developing thunderstorm formation is such that it can well act in that capacity for it approaches the shape of solid block; moreover, its formal shape suits the tree trunk denuded as it is of all leafage and retaining only some strange branches that were just made-to-order to convey to us something of the tree's former stateliness—longer branches would not have done this. A special point to note is the be-shadowed lower cloud that so obligingly suits the shape and tone of the lowest branch; any strong contrast in this area would have indeed proved an eye-catcher. Incidentally, the photographer used his red filter to good advantage.

D.G.L.'s "Forest Bulwarks" is like something from a child's land of fantasy—a scene in which a few dwarfs or pixies could have been successfully introduced; in fact, the photograph almost seems to call for their presence. The natural arrangement is very satisfactory; I like the delightful inward curving of the trunks and branches, their grouping balanced by the fallen trunk covered as it is with the softening influence of the creepers. At the same time I feel that the latter's three white branches are rather prominent and also point somewhat definitely out of the picture. Looking at the reproduction once again, I sense that there is something of the touch of Leonard Misonne about the rendering.

The two subjects featured in the following opening are outstanding of their type—tree close-ups of a neat well-ordered kind. E.R.C.'s "At the Edge of the Wood" would be hard to beat in this direction. It embodies a quiet restful charm with the repeated masses of the trunks reducing as they recede. We must not forget the main reason for the success of the print and that is the highlight which commences well up on the right of the principal trunk, leads down to the foot and gracefully curves to leave on a wave on the right. I am not certain as to the exact genus of the trees—they may be pollard willows—but they are certainly photogenic, especially when they are provided with a good dark background.

Though the photographer's approach was very different, R.F.C.'s subject "Gnarled" reminds me very strongly of the work of a famous U.S. School. I suppose it will savour of iconoclasm to say that I am not particularly attracted by that work, but then personally I never did care for photographs of strong relentless realism, more often than not with insistent

*Continued on page 244.*

# Review of Contest Entries

NUMBER OF ENTRIES .....	118
(A/S 5, B/S 27, A/O 19 B/O 67)	
NUMBER OF COMPETITORS .....	48
NUMBER OF NEW COMPETITORS .....	5
NUMBER OF PRIZE AWARDS .....	22

## NOTES

The attention of competitors is drawn to the necessity of always forwarding adequate return postage in respect of each group of entries.

The Contest Rules last appeared on Page 113 of the February, 1954, issue.

The list of Set Subjects last appeared on Page 116 of the February, 1954, issue.

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*A.K.A., Townsville.*—Thanks for letter and words of appreciation; the answer to your question is that it is 'a labour of love'. The standard of your work is definitely improving. Of the three we believe "Hilltop" to be the best but would question your trimming in which the interest tends to run away to the left—would prefer to see less included on that side and more included at the foot. "Lakeside" is pleasant enough but the arrangement is formal and in the absence of any particular centre of interest fails to hold our interest. The set subject entry shows delightful image quality but the principal subject tends to be too far away for this type of work in which impact is all-important. We are making enquiries into the mounting board situation.

*A.A.A., Proston.*—Glad to hear from you again and to read your informative letter. All three prints exhibit very satisfactory print quality although there is a slight tendency to flatness in the best of the entries, namely "We Plough the Fields"—a pleasant study in simple style. "Bushland" is well recorded but subject interest is somewhat slight. "Fancy that!" is amusing.

*D.L.B., Miranda.*—Football subject a very fair result from the newspaper or press angle—hardly pictorial.

*J.E.B., Buranda.*—Action studies generally meritorious. The best appears to be "The Challenge"; here the low tonal scheme and the little entering wavelet were both helpful. The other two are mainly of news interest.

*E.C.B., Bansktown.*—Congratulations on the two listings. The cloud study is recorded with an excellent tonal range, although the subsidiary formation in the bottom-left corner tends to be something of an eye-catcher and might be usefully toned down. The home portrait is on the flat side and the inclusion of the something of the story-telling element would be desirable.

*K.B., Gympie.*—A charming little study—although a competing interest tends to develop down the left margin and we would recommend a trim of a couple of inches from that side with a view to keeping the interest where it belongs.

*I.H.C., Hamilton.*—Of your three we prefer "Perspective" which most aptly conveys that title, thanks to the floor-level viewpoint and invaluable f/32. The crane subject is mainly of record value and the child study of family appeal.

*J.C., Goulburn.*—Congratulations on the electronic flash exposures—very successful. The other entry is first-rate but in newspaper style.

*P.R.C., Hobart.*—"Steps in the Sun" is the more successful of your two but here we have the type of subject which seems to need some accent if our attention is to be held. The lectern subject on the other hand, includes too much and the trimming has been rather severe—might be tried at dusk with supplementary controlled lighting.

*E.B.C., Trundale.*—We feel that this month's subject matters did not offer you very much scope. The cloud formations are well recorded but not very distinctive as formations; moreover, for a cloud study a degree of foreground interest is always desirable. Lighting conditions were unfavourable for "Winding Road" and some accent desirable if the onlooker's interest is to be held. "Awaiting Yarding" embodies a pleasant feeling of low light but the cattle are not very happily grouped.

*G.A.D., East Ivanhoe.*—Congratulations on First (Equal) award print "Low Tide" which is very delicately rendered and possesses appealing lines and textures; our only suggestion would be in the direction of a slightly higher curving sandhill in the top-right corner—as it is, the little straight stretch tends to catch the eye as the only straight line in the whole arrangement.

*E.D., Roseville.*—Nicely arranged but mainly of souvenir interest. It looks as though a brighter print should be possible.

*F.L.E., Narramore.*—Yours is the type of subject which, we feel, needs a rather different approach if the picture is to be lifted from the record class—maybe as regards atmosphere, character or attire—anyhow, in some way 'different'.

*G.E., Papatoetoe.*—Glad to receive promise of regular entries. Once again, your technique is superior but your approach generally is not sufficiently novel or pictorial. "Knucklebones" was the most promising but the principal interest tends to be lost in the general idea of a home portrait of a child—should rather have been handled as a close-up and dramatised in its lighting. Incidentally, do not the bones have to be caught on the back of the hand rather than in the palm? "Waiting for the Queen" is first-rate in press style; pictorially, the flash lighting tends to be out of balance with the general illumination level. "That's Lovely" needs some story-telling approach, while the yachting subject is again mainly in the newspaper record class. We strongly recommend you to study the various monthly portfolios with a view to developing something of a 'seeing eye' for subject matter of more general appeal.

*G.W.G., Greenslopes.*—Generally pleasing glimpses of the church and its surroundings but the problem with work of this type is the need for suitable human interest by way of accent. This especially applies to "St. Andrews"; in the other print the introduction of the leafy branches is very helpful but slight trims from top and foot would improve.

*I.J.G., Lindisfarne.*—Full marks for driving subject which is well above the average for this rather difficult topic. Excellent print quality, too.

*B.G., Hamilton.*—Award for "Jazz Band" on general grounds—would have been improved with more dramatic lighting suggestive of the theatrical setting.

*A.L.G., Geelong.*—A very fair presentation yet, in our opinion, none quite reaches the mark at which you aimed. "Day-Dream" is perhaps the best—the expression is good and convincing but we still do not like ultra-low viewpoints in portraiture. "Correct Weight" is well arranged but the spotlight is surely much too dominating. The seascape shows excellent movement and atmosphere but can hardly be considered very strong as a composition.

*J.R.H., Gisborne.*—Congratulations on the two tree studies—these are first-rate in technique, the award print being much the better in arrangement. "Windlashed" seems to be somewhat one-sided but alternative trims might be experimented with.

*M.J., Killara.*—Both entries show successful results obtained with comparatively simple subject matters. We like "Tranquillity" very much although, in our opinion, one boat would have been enough or, at any rate, a little less of them in view of the pleasant atmospheric nature of the reflection that forms the most attractive element in the print. "Study in Curves" is rather contrasty—a lighter background would have helped by providing a desirable degree of middle tone.

*R.M.J., Lindfield.*—In our opinion more could have been done with your tree group. The motive to be emphasised is the contrast between the four large boles and the smaller complete tree in the distance. Take a trim from the top and darken the foreground trees in order to throw the emphasis on the remaining one.

*R.M.K., Punchbowl.*—The home portrait is the better of your two but the approach is formal and background distracting. "Old Timer" had possibilities but the overhead lighting was not very helpful and an undesirable degree of diffusion appears to be present—this is the type of work in which needle-sharpness is essential.

*L.B.K., Albury.*—Of yours we prefer "Another Day"—the weakness here is that the cloud formation is not exciting enough. The idea is worth trying again under more dramatic lighting conditions. "Sunday" is a pleasing glimpse in sentimental vein but rather general as a composition—would be fine in colour.

*U.L., South Townsville.*—We believe that "Youth" is the best of yours—has good animation and roundness. "Longing" has excellent possibilities which have not been really brought out in the photograph owing to the rear view of the wheel chair and the dominating nature of the architectural background. Symbolical subjects of this type need simplification and full dramatisation. "Tension" and "Fish" show good action but beyond that we find difficulty in appreciating the motives. The dog subject is amusing.

*F.R.L., Riccarton.*—Of your trio we prefer the candid "Workmates" but this is capable of some technical improvement. Next would come the mare-and-foal picture but here again technique was not all that could be desired; a sharper result with greater depth-of-field should be possible with your Retina II. "Open Road" we believe would be improved by trims of about two inches from the left and an inch or so from the right; the resulting square or vertical format would be productive of greater impact. Your January prints, with the exception of the prizewinner, have been posted back to you.

*T.S.L., Parramatta.*—Cyclist portraits only fair on account of the flat lighting. Control of lighting conditions is the prime essential in successful portraiture.

*E.L., Kyogle.*—Most promising of your quartette is perhaps "Morning at Lennox Head" but by the time of exposure the sun had risen too high in the heavens with the result that the reflection had become too dazzling and dominating. A more successful

result would be obtainable at an earlier hour and with the figures somewhat closer to the path of the light. "Speedboat" possesses plenty of life and action but the actual boat plays a comparatively minor role; for this type of work an elevated viewpoint is more or less essential. "Brunswick Heads" is rather general—for your album take slight trims from either side and from the top. "Mt. Lindsay" is of scenic appeal only.

*C.R.M., Engadine.*—Welcome to the contest and congratulations on listing at first appearance. A good technical result but we should have preferred to see the koalas looking more towards the camera. Impact would be improved by substantial trims from top and left.

*K.M., Haberfield.*—Drafting yard picture is quaint—would have been better with a more elevated viewpoint by which more could have been made of the lambs. "Good Hope" is most attractive as a scene but rather general as a composition.

*D.M., Morningside.*—HC for "Gypsy Girl" which is generally well handled as a character study.

*G.M., Kyogle.*—Of your two we prefer "Pathway to the Beach" but as the dead trees form the principal motive we suggest that you concentrate on them and eliminate most of the sandy path. A slight trim could also be taken from the top as this is the type of pattern photograph which is assisted by the square format. "The Breaker" is much too contrasty—try for a softer result.

*M.J.M., Swansea.*—The best of your three is the grouping of dead trees but there appears to be a degree of diffusion. The lighting and atmosphere are first-rate. "One Windy Day" shows a good tonal range but hardly interprets the title quoted; moreover, it cannot be said to be very strong in subject interest. "Jumping" would have been better taken at a greater distance, obtaining a sharper image and trusting to the enlarger to do the rest.

*T.M., Edmonton.*—Congratulations on the two listings. The award print is a very good example—but we must confess that we should have liked to see the figures nearer to the intersection of thirds. The synagogue subject is very pleasantly recorded but once again a little human interest would have been helpful.

*F.C.O., Parkdale.*—Welcome to the contest and congratulations on gaining two listings at first appearance. "Moonrise" is the best of yours thanks to its very convincing atmosphere and tonal range. The problem with such pictures is ever what to do about foreground interest. "Jan" is a very pleasant home portrait with good animation and roundness—light source somewhat over-bright. "River Study" did not offer you a great deal since colour and movement are unfortunately not recordable in black-and-white. We are looking forward to seeing more of your work in due course.

*N.O., Cardiff.*—An attractive print but hardly a very strong pictorial motive—that is, in our opinion.

*G.R.P., Yenda.*—Welcome to the contests and glad to read your name on the award list for a good landscape well handled with very delicate technique. The inclusion of a little more ground and the elimination of the small tree to the left might be tried by way of possible improvements. The other print shows some diffusion while the foreground material tends to be unduly complex.

*R.J.P., Mildura.*—We just could not resist your very modernistic "Light and Shade". Its weakness are the two patches of strong contrast in the bottom-left corner—we think that these might be usefully toned down.

*A.G.R., Hobart.*—Current entries show very attractive print quality throughout. Our first preference goes to "Masts in Reflection" although here we should have preferred to see some slight toning down along the top margin as the insistent detail in this area tends to draw the eye from the attractive foreground. "Charm of Hobart" would come next but mainly on technical and atmospheric grounds; as an arrangement the interest tends to be very scattered. "Cray Pot" is very fair but this is an old favourite in which it is difficult to develop much in the way of novel ideas. The bridge subject must be considered mainly of engineering appeal; still, for your album take a  $\frac{3}{4}$ " trim from the left and also it might be possible to dramatise the motive by introducing a somewhat stronger degree of contrast.

*R.R., Moonee Ponds.*—You have certainly achieved perfection in your various glassware studies—it is all very beautiful work. The candle subject did not quite come off—but some improvements are possible, *viz.*, (a) trimming so that the candle-flame comes nearer to an intersection of thirds, (b) a greater feeling of light coming from the flame and (c) toning down of the scattered reflected light in the top-left corner.

*J.R., Hazelwood Park.*—Both entries meritorious and worthy of enlargement. We would prefer to see "Tree on a Hill" in upright format.

*J.N.R., Strathfield.*—Welcome to the contest and congratulations on a very good attempt at a difficult subject. Actually there seems to be quite sufficient interest in this scene without the inclusion of the lad—at any rate quite so prominently. We are looking forward to seeing more of your work in due course.

*R.W.S., Albury.*—Very attractive print quality indeed but the motive is puzzling—we feel that it would have been much better to concentrate on the interesting reflection in the wet sand.

*C.T., Paddington.*—Prints arrived too late for March contest which closed as scheduled on Jan. 10th. "Pattern" is the best of yours in that it possesses some definite ideas in the way of interpreting a variety of textures; however, this type of material is apt to appear monotonous to the beholder unless there is a good story-telling accent—you might have used the hammer and outside nail for this purpose judiciously placed at any intersection of thirds. "Shunter" would come next by virtue of good print quality and some documentary interest. Your "angle" shots were hardly unusual enough for the contest; "Lighthouse" is the best technically but approach too formal while "Neon Sign" is more novel but weak in technique. Cannot quite see the reason for "Sch's" but if you like it, we would recommend concentration of interest by trims of  $\frac{1}{2}$ " from the foot and say 2" from the right. Lighting was too flat for the close-ups and the lion picture is too diffused and grainy. Suggest that you reduce the variety of your subject matters and concentrate on obtaining the very best in technique and composition from one particular sphere.

*K.J.T., Scone.*—Four prints and four listings—nice work! The award print is easily the best but we would question the advisability of including the little strip of retaining wall in the foreground. "His Word" would come next but trimming seems a little close—this print might be kept in mind for some future applicable set subject. Exposure was unduly reduced for "Sparkling Waters"—thus value of the figure was lost. The architectural detail is well recorded but remains the type of subject that seems to need the inclusion of some additional element if our interest is to be held.

*P.D.W., Narrandera.*—HC for your out-of-doors portrait—a good result with your Retina.

## Review of March Portfolios

*Continued from page 261*

highlight backdrops or skies. In my opinion, areas of fine definition require to be balanced by some compensating element. In the picture under review notice how the shadow shapes trail away and allow themselves to be blended as it were into the whole setting. A key section here is the delightful patch of softly-lit grasses; an interesting middle tone area was essential here for had it been dark the rear outline of the tree would have been lost, while if it had been strongly-lit the contrast would have been much too great. Finally, the trimming has been well considered especially as to that fine line of dark down the right margin that just allows the existence of that side of the trunk to be realised.

Photographs taken amongst quite tall and slender trees seldom seem to work out very successfully but in "Early Shadows" R.J. gives us a most graceful arrangement—one in which the filmy tracery of the leafy-clad branches permits no sense of overloading and/or of making the print top-heavy, even though the base possesses nothing of a heavy touch about it to act as a stabilizer. In any further prints that large tree in the distance to the right might well be softened as it catches the eye a little too suddenly.

As I look at D.A.R.'s "Tree Study, Tumut" I feel that he very wisely adopted a somewhat low viewpoint in order that the interesting landscape in the background might be featured without interference from that low-hanging branch at the left. Furthermore, he saw to it that there were neither strong competing contrasts (or bare patches) in the upper half nor disrupting elements in the foreground; in consequence, the eye is permitted to go straight to its objective, more or less forced there by the pyramidal shape of the sky.

D.N.D.'s "Storm over Pittwater" is a well considered arrangement, depending for its success on the fantastic shape of the silhouetted tree. The photograph appears to have been taken along a sandstone escarpment and maybe my suggestion for the photographer to move a few steps backward or to the side might lead him to possible destruction. I do feel however, that a slight change of viewpoint might have made it possible to avoid the heavy bush or tree along the left margin and also have reduced the suddenness of the inward turn of the branch. Perhaps there is a little more on the negative on this side that would permit of some control work in the above direction.

L.J.D.'s "Capriccio" is nicely self-contained—a decoratively-shaped tree such as one often encounters on rises where the strong winds mould the vegetation to their will. On this occasion the clouds were truly co-operative massing low behind the tree and refusing to spoil the arrangement by rising higher than the principal masses. The exception is that central wispy section that rises above the topmost foliage as though to encourage its growth. The amount of base was well considered and the straight-on approach was also helpful.

And now for a word concerning the front cover reproduction. Here we have a change from the usual procedure in which the subject is treated just as a portrait or even the so-called character study. In his "Merchant of Venice" A.C.R. has very resourcefully conveyed the feeling of the stage, with the attitude, the liveliness and the setting all contributing their quota to a convincing result. I like the trimming and I like the subdued background, the latter just low enough in tone to provide overall continuity; I also like the treatment of the costume which surprisingly enough does not appear as overpowering as one might expect.

# Editorial Notes

## PRIZE LIST FOR APRIL

### CLASS A—SET SUBJECT

- Second †"Whizz", R. J. Pugsley.  
Third †"Here You Are", N. Ozolins.  
Highly Commended : F. L. Elrington.

### CLASS B—SET SUBJECT

- First †"Relay", D. L. Foster.  
Second †"Rehearsal", J. Cook.  
(Equal) †"Smoke Ring", R. K. Brown.  
Third †"The Broad Jump", P. D. Willis.  
(Equal) "At the Show", Jess Bennett.  
"Departure", B. Greed.  
†"Evening Practice", J. K. Jackson.  
Highly Commended : A. K. Anderson; Jess Bennett;  
J. Cook; G. Evans (2); B. Greed; R. M. Kefford;  
U. Lama; N. Youngman.

### CLASS A—OPEN SUBJECT

- First "The Blue Hills", J. R. Hopkins.  
Second "Light and Shade", R. J. Pugsley.  
Third "Lombardy Poplar", Enid Bird.  
(Equal) "Workmates", F. R. Lamb.  
"Drinking Ware", R. Ritter.  
Highly Commended : Enid Bird; I. H. Caldwell;  
A. L. Gooch; J. R. Hopkins; F. R. Lamb; D.  
McDermant; R. Ritter.

### CLASS B—OPEN SUBJECT

- First "Tranquillity", Muriel Jackson.  
(Equal) "Low-tide", G. A. Dalgleish.  
Second "Well Guarded", I. J. Gollings.  
Third "Jazz Band", B. Greed.  
(Equal) "Weathered Steps", T. Murray.  
"Little Chicks", K. Brown.  
"Masts in Reflection", A. G. Reynolds.  
"Shades of Venice", K. J. Tester.  
Highly Commended : A. K. Anderson; P. R. Cranswick; G. Evans (2); Muriel Jackson; R. M. Kefford; C. R. Mackaway\*; M. J. McNaughton; T. Murray; F. C. O'Neill\* (2); G. R. Pigott\*; A. G. Reynolds (2); R. W. Short; C. Tanre; J. Rogers; J. K. Tester (3); P. D. Willis.

†Indicates reproduction in this issue

\*Denotes a new competitor

### WELCOME TO FIVE NEW COMPETITORS

Our usual hearty welcome is extended to these five newcomers to the contest: J.K.J. (Killara), C.R.M. (Engadine), F.C.O.N. (Parkdale), G.R.P. (Yenda), and J.H. (Strathfield). One award was gained by the group together with several HC listings.

Advance information on the Barmera and Loxton Exhibitions to be held on October 9 and October 11, 1954 indicates that there will be a comprehensive list of prizes for distribution amongst the winners of the numerous photographic sections. It is understood that the schedules have been printed and will now be available from Mr. N. James-Martin of the Loxton A.P. and H. Society, Loxton, S.A.

## CAPTIONS AND TECHNICAL DATA

### Cover Illustration :

**Four O'Clock Take-Off**, R. Ritter.—Second (Equal), Class A, Open for August. Exp. 1/500 sec., f/5.6, Super-XX, reflex.

*Speed and Action—Pages 215-226:*

**Evening Practice**, J. K. Jackson.—Third (Equal), Class B, Set for April. Exp. 1/200 sec., f/8, Super-XX, folding camera, light yellow filter.

**Lunch-Hour Rush**, K. C. Kirk.—Second (Equal), Class B, Open for January. Exp. 1/825 sec., f/8, Super-XX, Graflex.

**Standing Room Only**, R. Ritter.—Second (Equal), Class A, Open for April. Exp. 1/250 sec., f/8, Super-XX, reflex, yellow-green filter.

**Relay**, D. L. Foster.—First, Class B, Set for April. Exp. 1/500 sec., f/8, Super-XX, folding camera, pale yellow filter.

**Rehearsal**, J. Cook.—Second (Equal), Class B, Set for April. Exp. 1/250 sec., f/8, Super-XX, folding camera.

**The Broad Jump**, P. D. Willis.—Third (Equal), Class B, Set for April. Exp. 1/500 sec., f/3.5, Plus-X, Retina, yellow green filter.

**Smoke Ring**, R. K. Brown.—Second (Equal), Class B, Set for April. Exp. 1/50 sec., f/6.3, Super-XX, folding camera, Photoflood.

**Here You Are!**, N. Ozolins.—Third, Class A, Set for April. Exp. 1/250 sec., f/11, Super-XX, reflex.

**Whizz!**, R. J. Pugsley.—Second, Class A, Set for April. Exp. 1/100 sec., f/5.6, Super-XX, reflex.

**Departure**, B. Greed.—Third (Equal), Class B, Set for April. Exp. 1/200 sec., f/5.6, Super-XX, folding.

**Breathing Central**, C. Tanre.—Third (Equal), Class B, Open for February. Exp. 1/50 sec., f/22, Super-XX, miniature 35mm., Tele-Sonnar 135mm., filter.

**Dawn Departure**, G. H. Mansell.—First (Equal), Class A, Open for February. Exp. 1/500 sec., f/4, Super-XX, reflex.

**Steam Traction**, E. R. Cornish.—First, Class B, Set for February, 1953.

### Press release from "Photography Year Book 1954":

This latest edition of the Year Book is perhaps the finest selection of world photography we have been privileged to show. The styling has been changed and we believe that the quality of the reproductions is notably better than that of any previous Year Book. Most of the principal countries are represented, and many great names of international repute are to be found among the list of contributors.

This year the book is devoted wholly to the showing of pictures, and I trust you will find this departure from past practice a change for the better. In two respects you will surely agree with the changes that have been made: one is the increased format which allows for better presentation of the pictures, and the other the reduction in the published price in England.

# The Photographic Societies

## PHOTOGRAPHIC SOCIETY OF VICTORIA

The sixty members and visitors who attended the Radio School Theatre on Feb. 19 were well rewarded by the screening of a very interesting and beautiful colour film taken by Mr. R. B. McKenzie during a somewhat hurried business trip to Europe last year. Mr. McKenzie, who gave a running commentary on the film, explained that the necessity for keeping to a tight schedule made it impossible to do more than glance at the places through which he passed; nevertheless the film comprised shots of great scenic beauty, particularly in Italy, Germany, Switzerland, France and England. In spite of a disclaimer by the author, many of the scenes revealed possession of a colour sense and pictorial approach that lifted the whole film above the level of a travel record, and proved both instructive and inspiring to those present. The cordial thanks of the meeting were conveyed to Mr. McKenzie by the chairman.

It was announced that, owing to the traffic restrictions necessitated by the Royal tour, the Council had decided to abandon the meeting scheduled for March 4.  
E.R.C.

## MELBOURNE CAMERA CLUB

The Club has got away to a good start for 1954, and Mr. H. Cleveland is to be commended for the fine programme he has arranged for the first half of the year.

On Feb. 11 Mr. Harry Jay, A.P.S.A., gave a talk on *Theatre Photography*. He supported his talk with a very extensive display of prints, and during the evening made references to many of the pictures. He discussed the difficulties associated with this type of work and told how some of them are overcome. Many of the Club's 35mm. workers envied the clarity and quality that Mr. Jay was able to achieve through his unique 35mm. processing method.

Dr. N. B. Lewis, the man in charge of Kodachrome processing here in Australia, spoke on the subject of *Modern Developments in Colour Photography* during the evening of Feb. 18. The talk was most interesting, and Dr. Lewis held the interest of the many members present. He made us all a little envious of the American amateurs when he discussed the large range of colour material available to them. He was plied with many questions at the conclusion of his talk.

The Outing to Anglesea was not very well attended but the Royal Visit easily explained the reluctance of members to journey too far afield.

Mr. Leigh Hawke judged the Monthly Competition which was an open subject. The awards were : A Grade : 1, H. Cleveland; 2, F. Kos; 3, A. R. Andrews. B Grade : 1, R. Williams; 2 (Equal), R. Harris and E. Sawyer; 3, E. Pease. Colour : 1, J. W. Hoehn; 2, E. Pease; 3, F. Kos.

On March 4 an evening outing was held to make an effort to capture the beauty of the illuminations. The big club event of the year—the week-end outing—was held at Phillip Island on the 6th to the 8th of March and this was an outing that was booked out well in advance. Over 30 members enjoyed their week-end away from the city.

Club meetings for May will be as follows : 6th, *Small Cameras in Professional Photography*, Mr. H. D. Stubbs, A.R.P.S. 13th, Gadget Night. 20th, First House Exhibition and Criticism. 23rd, Outing to

Melbourne University. 27th, Monthly Competition, Colour and black-and-white Commercial. Bendigo Outing Competition. In addition to these listed meetings specialised groups within the club will also meet.

Visitors are always welcome; particulars will be supplied by writing the Secretary, Melbourne Camera Club, Box 930 G, G.P.O., Melbourne. The club rooms are on the Second Floor, 123-5 Little Collins Street, Melbourne. E.R.R.

## BALLARAT CAMERA CLUB

The attendance was encouraging at the first general meeting this year and three new members were admitted to the club. A portfolio of pictures from the Photographic Society of Victoria was on view, and each print was thoroughly discussed. Earlier in the month a portfolio of prints from the V.A.P.S. created similar interest and was sent on its way as all clubs in Victoria receive it in turn.

The Cine Group reported an interesting evening when Mr. H. McConnell showed holiday films. The Slide Group also had a most interesting night. Holiday slides indicated that members had travelled far and wide during the holiday season. Honors for the three best slides went to : 1, H. McConnell; 2, Mrs. B. Strange; 3, J. Axford.

Mr. H. Richmond gave a talk on *Exposure for Flash* which supplied the answers to many of the members' problems, and Mr. C. Jackman conducted a lively and enlightening discussion on Filters. The Competition results were : Set Subject, *Child Study* : D. Featherston; Open Subject : L. Evans. M.S.

## PRESTON PHOTOGRAPHIC CLUB

This year's meetings have made a good start with two practical demonstration nights. In the course of an enlarging demonstration on Feb. 2 the Secretary, Mr. Baker, explained several forms of enlarging control, and the beginners had an opportunity of trying their hands. The logical follow-up to this meeting occurred on Feb. 15, when Messrs. W. Stringer and R. Winther were scheduled to speak on *Mounting the Print*. Mr. Stringer demonstrated his most effective way of constructing a form of embossed cut-out mount using easily obtained materials—quite a consideration in these days of difficulty in obtaining mounting board—and the President, Mr. Baxter, deputising for Mr. Winther, who was unable to attend, pointed out the essentials for success in mounting prints with rubber solution.

Mr. C. R. Hartmann, speaking at his showing of prints to members at the meeting on March 1, reminded his audience of the necessity of returning again and again to a subject to catch the fleeting moment of an impression. Evidence of the wisdom of this advice was amply present in the fine selection of prints displayed, mainly of landscape and architectural subjects. Mr. Hartmann answered many questions as to his technique and working methods. A most interesting aspect was the illustration of the enormous change in the speed of films over the last 30 years; this was shown by exposures of comparative subjects.

The Syllabus for 1954 has now been prepared, and copies may be obtained from the Hon. Secretary, Mr. M. M. Baker, 14 Haig Street, West Heidelberg. Tel. : JL 2889. E.H.B.

## SOUTHERN SUBURBS (Victoria) PHOTOGRAPHIC SOCIETY

The end of our second year of activity is now approaching. The past year has been a most enjoyable and interesting one, although there were times when, in common with other photographic societies, we had our moments of confusion in syllabus matters.

The evening of Feb. 11 was a most interesting one. Mr. Phillip Flood lectured on and demonstrated the Flexichrome Process, pointing out in so doing many interesting facts concerning colour photography. This demonstration was followed very closely by the members, several of whom expressed a desire to delve deeper into the process.

The Holiday Mood Competition was judged by our panel on the same evening, P. Cole being successful in winning First and Third places with P. Wright in Second place.

Instead of an annual Christmas party, we are in the habit of holding a President's Night. This year the President provided an educational and entertaining film evening for a large number of members and friends. The standard of photography in some of the films was particularly high. G.J.O'B.

## BRISBANE CAMERA GROUP

On Feb. 22, Messrs. H. Snape and J. Geddes of Kodak, Brisbane presented the tape-recorded *Tribute to Harold Cazneaux*. The slides were very well presented, and to hear 'Caz' giving personal criticism of his own work was a very interesting experience. The showing of the selection of slides took up the whole of the evening and it is suggested that other Clubs endeavour to obtain these remarkable *Pages of History*; for much will be gained from the description of the reproductions by 'Caz' and Monte Luke. Our thanks go to Kodak Ltd. for allowing us the use of their equipment together with the Sydney Camera Circle presentation.

During February our monthly contest was *Clouds* and this month's competition, held on March 1, was *Child Study*. The awards for February were: *Set Subject*: A Grade: 1, F. Wallis; 2, L. Hall; 3, G. Searle. B Grade: 1, K. O'Halloran; 2, A. L. Smith; 3, P. Amos. *Open Subject*, A Grade: 1, A. Sealey; 2, L. Hall; 3, W. Pryor. B Grade: K. O'Halloran; 2, J. E. Vaueter; 3, A. L. Smith. *Portrait*, A Grade: 1, G. Searle; 2, K. Woodrow; 3, E. Mooney. *Print of the Month*, K. O'Halloran.

The results of the March Competitions were: *Set Subject*, A Grade: 1, G. Varcados; 2, S. Smith; 3, L. Hall. B Grade: 1, K. Woodrow; 2, W. Garnham; 3, D. L. Smith. *Open Subject*, A Grade: 1, F. Wallis; 2, L. Hall; 3, G. Varcados. B Grade: 1, S. A. Greenway; 2, R. Cohen; 3, C. E. Ward. *Portrait*, A Grade: 1, A. L. Smith; 2, S. Smith; 3, G. Searle. *Print of the Month*, G. Varcados.

W.R.

## WESTERN AUSTRALIAN CAMERA CLUB Inc.

The Monthly Meeting was held at the Rural Bank's Social Rooms on March 25. The subject for the evening was *Pin-up Girl*. As may be imagined the subject proved to be very popular, and quite a number of prints were exhibited, all of which were of a very high standard. The results were: 1, E. Roche; 2, L. Buzzia; 3, N. Helliar.

By way of a change we had three commentators, two of whom went out of the room while the other one criticised the prints, each commentator being allowed five minutes. At the conclusion of the criticism, it was found that, generally speaking, each of the three commentators agreed on the merits and demerits of the prints exhibited.

As our unofficial picnic held near the end of last year was a success, it was decided to have an official outing on March 14, Yanchep being chosen as the venue. The task of arranging outings has fallen to the lot of Mr. Buzzia, and we expect to have quite a number of them during the year.

Departing from our usual habit of having a lecturer, Messrs E. Roche and W. Angove entered into a lively debate on the advantages and disadvantages of the large camera against the 35mm. Mr. Roche chose the large camera and Mr. Angove the small. At the conclusion of the debate, all agreed that both members put up a very good case and provided an interesting and entertaining half hour. A.M.P.

## NORTHERN TASMANIAN CAMERA CLUB

After a pleasant Christmas break the Club resumed its fortnightly meetings on Feb. 9. The guest speaker for the evening was the well-known retired professional photographer, Mr. Whitelaw, who spoke on his experiences in the early days. Mr. Whitelaw conducted his studio in Launceston for over 62 years. Members were intrigued by the many examples of the speaker's work and were fascinated by his descriptions of his methods and resources in those early days.

The meeting set down for Feb. 23 was cancelled owing to the Royal Visit to Launceston on that day.

J.W.I.



Ivan Morley of the Adult Education Association Camera Group, Melbourne, is here seen, on the left, receiving the Aggregate Trophy from Mr. John Warlow. (See Society Notes for March, 1954).

## APPRENTICE PHOTOGRAPHIC CLUB

Our meeting and election of office-bearers was held on March 1 in the clubrooms. The election of officers resulted: *President*: Mr. B. H. Snell; *Secretary*, Mr. J. W. Campbell; *Treasurer*, Mr. D. Thomson.

Mr. Cootes has donated a prize for the winning entry in the first competition. This prize is open to new members only. Members are to have an outing to Albury on March 20. A competition to be held on the Albury trip will be judged on May 24.

At this meeting the President explained that the library is open to members on Tuesday and Friday nights. All new members joining up for 1954 were issued with a syllabus for the year, two films and a camera. A list of members was prepared for classes in developing and printing. Mr. L. Tingham, the Officer in Charge of the Club welcomed all new members and expressed the wish that there shall be a regular attendance at all monthly meetings. J.W.C.

Commencing Thursday May 6th at 6.15 p.m. The Melbourne Camera Club will present the first of a series of eight free lectures designed to assist the beginner.

The Beginners' Course will be held in the Melbourne Camera Club Rooms, 2nd Floor, 123-5 Little Collins Street, Melbourne. It's FREE and you'll be welcome.

### SOUTHERN TASMANIAN PHOTOGRAPHIC SOCIETY

The first general meeting for 1954 was held in the club room, Liverpool Street, Hobart on Feb. 9. The President, Mr. Tapping, was in the chair and there was a good attendance. Mr. Tapping mentioned that the new darkroom had been built by a small committee of members, Messrs. Walters, McLeod and O'May; and there remained only the internal fittings and wiring to be completed. Mr. Tapping then exhibited the Kodachrome transparencies of the 17th Kodak International Salon, and members afterwards voted for their preference.

An invitation from the Y.M.C.A. Camera Circle for members to attend a lecture on the work of the National Geographic Society's Field Men was received, and a good number indicated their intention of attending.

A One-man-show by Mr. A. Hewer was the feature of the evening on Feb. 23. Mr. Hewer exhibited a very fine collection of studies, ranging from portraits and landscapes to natural history subjects; the latter included work done with supplementary lenses, and Mr. Hewer's remarks on this subject were very interesting. Many questions were asked regarding his methods of processing etc., and the replies were most instructive. Mr. Hewer uses D-76 developer and keeps the development time short. He has no troubles with grain.

R.D.O'M.

### LISMORE CAMERA CLUB

The monthly meeting was held at Mr. J. Kaske's residence on March 3. The attendance was less than usual due to the recent severe flood. This also caused a reduction in the number of entries in the Set Subject, *Seascape or River Scene*, and brought forth some facetious remarks regarding good lake scenes being readily available a week earlier. Members expressed appreciation of the service the A.P.-R. is rendering the club, and in its sending an exhibition of prizewinning prints.

Routine business brought an offer by Mr. D. Bonner to allow the members to use his photofloods until they get their own. This was accepted. It was decided to make a donation of two guineas to the flood relief fund.

D.J.B.

### Y.M.C.A. CAMERA CIRCLE (Hobart)

On Feb. 15, Mr. Howell Walker, of the National Geographic Society, who is in Tasmania writing a story of the island and making pictures for the *National Geographic Magazine*, and covering the Royal Visit, gave a very interesting talk on *The Work of National Geographic Society Field Men*.

A large audience listened with rapt attention for more than an hour to what was one of the finest talks given in Hobart for a long time. Mr. Walker answered many questions at the end of his lecture. The committee entertained Mr. and Mrs. Walker after the meeting.

C.L.H.

### DEVONPORT CAMERA CLUB

Two meetings were held during February, one on the 8th and the other on the 15th. The first meeting took the form of a practical night with cameras. Members adjourned from club rooms to the East Devonport waterfront where shots were taken of the reclamation area and dredge facilities. The evening was under direction of Mr. D. Kennedy.

The meeting on 15th was under the direction of Vice-President W. Murfet, who gave a very interesting account of his recent trip to Rover Scout Moot in Switzerland and to England. This talk was illustrated with a number of very good colour slides taken on the trip.

The Club has become affiliated with the Photographic Society of America.

The first meeting for March will be a Still Night, when members will view the slides of the 17th Kodak International Salon.

S.C.B.

### TUMUT CAMERA CLUB

From Mr. R. R. Knox of Tumut we learn that a camera club is in progress of formation in that centre which is so well known for its natural beauties. Members would welcome contact with any visiting workers—surely there will be some coming to Tumut at the end of April or early May when the famous poplars will be looking their golden best.

K.B.

### SEVENTH WITWATERSRAND INTERNATIONAL SALON

sponsored by the  
CAMERA CLUB OF JOHANNESBURG

A few entry forms have been received in respect of the above exhibition, entries for which close on 31st July. We note that the principal award is the Witwatersrand Plaque, which is enamelled in four colours on South African nickel silver and mounted on S.A. hardwood. Honourable Diplomas are also placed at the disposal of the judging panel. Stamped addressed envelope (footscap), please.

Copy of a letter recently received by C. S. Christian (President, Canberra Photographic Society):

**Australian and New Zealand Association for the Advancement of Science.**

Science House,  
Sydney.

Dear Sir,

At the General Council Meeting of the Australian and New Zealand Association for the Advancement of Science, which recently held its thirtieth meeting in Canberra, a vote of thanks was passed to the Canberra Photographic Society, and also to Kodak (A/asia) Pty. Ltd., for exhibiting The Holtermann Collection of Historical Photographs.

A great deal of interest was evinced by all who had the opportunity to visit the display, and on behalf of the President and Executive of A.N.Z.A.A.S., I should like to express the Association's sincere thanks to all who contributed to its success.

Yours sincerely,  
(Signed) J. R. A. McMillan,  
Hon. General Secretary.

# The 'Last Page'

Further publicity for Royal Visit Kodak exterior murals was gained in the Brisbane *Telegraph* (March 4th) when that paper featured a 7" by 9" reproduction of operatives hoisting a giant 7ft. by 10ft. framed photograph into place above the awning of the Kodak store in Queen Street.

\* \* \*

In the review which appeared in *The British Journal of Photography* interesting reference was made to one of G. Grant-Thomson's acceptances at the recent *Special R.P.S. Centenary Exhibition of Nature Photography*. This ran as follows: "From Australia came 'The Camouflage Expert—Podargus or Mopoke on Bough of Tree'; all that this close-up photograph showed was a small length of branch with the bird at rest, and no background to confuse, yet at only a small distance the effect was most puzzling, leaving one to guess what it was."

\* \* \*

A. J. Perier, ever interested in all matters of photographic history, has located what he believes to be the first advertisement for the old firm of Baker and Rouse to appear in a N.S.W. paper. The announcement was published in *The Bulletin* during June, 1891.

\* \* \*

J. P. Carney tells us that he has been covering the recent Australian Lawn Tennis Championships as *Hon. Official Photographer* to the Australian Lawn Tennis Association. J.P.C. also made available a copy of the catalogue of the *First Tokio Salon*. This is a truly magnificent production with reproductions in letter-press (both black-and-white and colour) and also in monochrome gravure. Incidentally, the only successful Australian entrant appears to have been L. McKay (Brisbane), with two acceptances, *Nothing to Wear and Distant Fields*.

\* \* \*

Minor White, whose acquaintance we had the pleasure of making during the war years (when he was to be found in the ranks of U.S. servicemen during World War II) has received an important appointment on the curatorial staff of the George Eastman House of Photography. In reporting the appointment, a G.E.H. press release tells us that "Minor White, whose well known activities include teaching, writing and the practise of photography as a fine art, will be concerned at Eastman House particularly with exhibits and educational programs. He will also work on the Eastman House periodical, *Image*. Since 1946 Minor White has been teaching at the California School of Fine Arts where he developed a three year course in general photography, designed to provide students with a broad knowledge of the medium in all its fields, including its use as a means of communication in reportage and publicity, and as a creative art form."

\* \* \*

A press release from the Federal Republic of Germany (3a Manning Road, Double Bay, Sydney) refers to a new and interesting volume *Creative Camera* which features eighty examples of the work of Wolf Strache. It is stated that this photographer "is fundamentally concerned in stating what lies behind the world of highly enhanced realism . . . these pictures thus sometimes become adventures, voyages of discovery into the unknown . . ."

A press release from the United Kingdom Information Office tells of the value of the new Marconi-Siebe periscopic television camera on the scene of the recent Comet air disaster. The new camera is of a type believed to be unique in the annals of underwater television, in that it is fitted with a periscopic lens which can "see" in any direction within a hemisphere.

With the new camera it is immaterial in which direction it is pointing when in position. The periscope lens can be rotated by remote control from the salvage ship, through an arc of 360°, and can also be elevated through 90°. This gives the apparatus the same facilities that a diver would have in his ability both to turn around and to look up and down.

The obvious advantages of the periscopic camera over one of stationary type are outlined.

\* \* \*

The set subject for March 1953 for the Lismore Camera Club was "Seascape or River Scene"!

\* \* \*

We have received some subscription forms for Minor White's new photographic magazine *Aperture*. It is stated that "the articles in *Aperture* are planned to be of lasting value and to represent mature thinking in all branches of photography". A file of the new magazine may be inspected at the editorial office. Subscription rate is four dollars fifty cents a year.

\* \* \*



"YOUNG CHURCHILL"

From M. Mackinnon, foundation member of the Sydney Camera Circle, comes this picture of his young grandson. M.M. believes that our readers would be amused. Certainly there seems to be a definite resemblance about the jaw and the cigar; it's our mistake, it's really only a rusk!

Prime movers in the newly-formed Photographic Society of Queensland were Dr. A. J. Buchanan and R. Gregory. Congratulations on a fine organisational job.

At the invitation of Miss A. Stening, A. J. (Mons) Perier has been working on the cataloguing of the photographic equipment and negatives of the late James Stening. Of special interest were the thirteen (and perhaps more) medals which J.S. gained for his photography in England, India, Australia and New Zealand over the years 1899-1910. It is planned to donate this fine collection of awards to The Mitchell Library, Sydney.

Incoming secretary for Newcastle Photographic Society is John Charker. Address: Box 124, P.O., Newcastle West.

*Movie Makers* (N.Y.) for December, 1953, brings us the good news that the Amateur Cinema League's *Hiram Maxim Memorial Award* for the first time was gained by an Australian. The adept filer was K. F. Hall (Brisbane), and his entry was entitled "The Old House". The plot of K.F.H.'s picture was as follows:

Five years before the action of "The Old House" opens, a young man and his bride of but a year had been involved in a train wreck. The bride, Claire, was killed; but the man—scarred in mind, bruised in body and (he thought) dependent on a walking stick—lived on. He comes now, as the film begins, for one last look at the Old House, "the Old House where I was born and grew up, where Claire and I had been so happy for one short year, with hopes and plans for a future that never came".

But, instead of viewing (with self-inflicted sadness his old homestead, he meets accidentally with a bright-faced boy of five, son of his widow tenant. How this youngster, this "artless wisdom dressed in blue jeans", frees the man from his stick (a mere surface symbol of his bondage) and from his obsession with the past is the theme of "The Old House".

But it is fruitless always to attempt a factual outline of any visual study in human relations. And, heart-warmingly, believably and triumphantly, "The Old House" is simply and exactly that.

The producer, Keith Hall, has plotted the course of his tenuous drama with a sure touch and unfailing taste. His scenic progressions are so artful as to seem artless, while his camera work and narrative exposition never fail him in the delicate unfolding of his *dénouement*.

Yet it is to the three players of this picture—and to their narrator—that the ultimate tributes must be paid, young Ross Hall as the boy, Noela Hall as his widowed mother, and Mr. Hall himself as the man are exactly and exquisitely right in their restrained underplaying of three difficult roles. Reg. Cameron, the narrator, speaks lines which are always literate, and often lyric, with warmth and understanding. From its simple opening to its quietly soaring climax, "The Old House" is a tender and moving triumph.

(500 feet, 16mm. Kodachrome, with sound on tape.)

In addition to "The Old House", two other films of Australian origin were listed amongst the *Ten Best*.

Visitors welcomed during March included F. J. Roberts (Healesville) and G. D. Warr (Port Moresby).

From the syllabus of the *P.S. of N.S.W.* we notice that two very interesting open functions are scheduled for dates later in the year. These are: Y.M.C.A. Yarramundi Week-end Camp (June 12/14th) and the Combined Clubs All-Day Outing (August 8th).

#### A REQUEST FROM THE WEST:

"The Colour Group of the W.A. Camera Club is anxious to see colour slides from Eastern States Kodachrome users and would be willing to exchange batches of slides for club showings of about one hour's duration. Perhaps critical appreciation could be returned with the slides. Every care would be taken with the slides. Those interested please contact Mr. B. Angove, 44 Mill Point Road, South Perth, West Australia."

Enthusiasts planning a visit to Melbourne may inspect a copy of the 1954 Syllabus of the Melbourne Camera Club at the *A.P.-R.* editorial office.

H. S. Jones, (*Turramurra North*) writes:

"I should like to express my appreciation of the invitation to *A.P.-R.* readers to attend the Exhibition of the 19th Kodak International Salon at the Assembly Hall. The exhibition was an inspiration not to be lightly forgotten, and an occasion upon which our own contestants shared the honours with their overseas contemporaries. Pictures such as these make you feel you would like to take the whole series home and enjoy them quietly at leisure, for it was not possible to retain more than a general impression of the beautiful work presented.

"Much of our Australian subject-matter has a unique 'something' entirely its own, and quite unlike some of the more spectacular European settings. I remember *Lazy Lagoon*—just a water-storage tank scooped out of the earth, some muddy water, one or two old gumtrees, and a few odd bits and pieces. It would be hard to imagine anything more 'ordinary' in comparison with a Norwegian fjord or an Austrian alp. Yet, to seeing eyes and capable hands, providing material as interesting and attractive as that from other countries. You realise, too, how much folk in other lands share with us the many beautiful things in Nature with which our planet is so richly endowed. I feel that we are indeed indebted to the craftsmen of the camera, and their associates, who provide so generously for the enjoyment of us all."

All colour photographs and many of those reproduced in black-and-white were taken on Kodak colour film—it was pleasant to read this acknowledgement on an early page of the official volume "The Ascent of Everest" by John Hunt (Brigadier Sir John Hunt, C.B.E., D.S.O.). A wonderful account of an almost incredible achievement.

The Hon. Sec. of the Orange City Camera Club is now: Anthony J. Moon, 118 March Street, Orange, N.S.W.

The next showing of The Holtermann Collection will be in Adelaide.

Excerpt from a private letter from May Wolcott, print director of the *New York Camera Club*, to A. C. Redpath (Canberra) who has been sending copies of *The A.P.-R.* to the *N.Y.C.C.* over the last two years:

"There is quite a lot of good reading in the *A.P.-R.* and also I must admit that it is a change not to have to wade through so much advertising matter which is the case with so many of the American magazines. The colour issue was really a wonderful job and does credit to the publishers as well as the printers. These magazines also make a welcome addition to our Camera Club library."

South Africa is to have its first *First National Convention* on July 24/26th of this year. The locale is Durban, and full details are obtainable from Dr. A. D. Bensusan (Johannesburg).

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## CAMERAS

2043—V.P.K. regular model	£3
2406—Ensign Auto-Range, $2\frac{1}{2}'' \times 2\frac{1}{2}''$ , Ensar f/3.5 lens, Epsilon Shutter, built-in rangefinder, Price	£21/15/-
2423—Ensign Selfix 220, Ensar f/4.5 lens, 4-speed shutter.	£10
2449—Rolleicord, $2\frac{1}{2}'' \times 2\frac{1}{2}''$ , Triotar f/4.5 lens.	£24
2450—Auto-Graflex, $3\frac{1}{2}'' \times 4\frac{1}{2}''$ , Kodak f/4.5 lens, 1 D.D. slide, film pack adapter, case.	£24
2418—V.P Kodak Special, f/4.5 lens.	£8
2411—Wray Universal Finder	£17/10/-

**KODAK STORE, 379 George Street, Sydney**

## CAMERAS

2579—Eastman Graphic View Camera, $5'' \times 4'', 3\frac{1}{2}'' \times 4\frac{1}{2}''$ mask, Ektar f/7.7 lens in Flash Supermatic shutter, pan-tilt head, case	£100
2582—Kodak Duaflex, $2\frac{1}{2}'' \times 2\frac{1}{2}''$ , Flashholder, 235/250 close-up lens, three PF 14 flashbulbs	£6/10/-
2330—Agfa, $2\frac{1}{2}'' \times 3\frac{1}{2}''$ , 10.5 cm., Apotar f/4.5 lens, Compur shutter, leather case.	£13
2366—Ensign Selfix 16-20, $1\frac{1}{2}'' \times 2\frac{1}{2}''$ , Ross Xpres lens, 8-speed Epsilon shutter.	£20
2216—Foca Model IV, Optral f/2.8 coated lens, slow speeds, always-ready case.	£70
2276—Ensign Commando, $2\frac{1}{2}'' \times 2\frac{1}{2}''$ , Ensar f/4.5 lens, 8-speed Epsilon shutter, coupled rangefinder, Price	£33/10/-
2626—Six-20 Kodak Junior, $2\frac{1}{2}'' \times 3\frac{1}{2}''$ , K.A. f/6.3 lens, 3-speed shutter.	£8
2632—Leica IIIC, 50mm. Elmar f/3.5 lens, always-ready case.	£94
2645—Flexaret II, $2\frac{1}{2}'' \times 2\frac{1}{2}''$ , Mirar f/4.5 coated lens, 8-speed Prontor shutter, always-ready case, Price	£27/10/-
2650—Rolleiflex Auto, $2\frac{1}{2}'' \times 2\frac{1}{2}''$ , Tessar coated lens Compur-Rapid shutter, lens hood, green filter, always-ready case.	£80
2655—Etarata, $24 \times 36$ mm., Etar f/3.5 lens, 4-speed shutter, always-ready case.	£16
2659—Six-20 Kodak "A", f/4.5 lens, 4-speed shutter, Price	£10/10/-

2663—Klimax Plate Camera,  $3\frac{1}{2}'' \times 5\frac{1}{2}''$  Aldis f/7.7 lens, 7-speed shutter, 6 single metal plate holders, Practos visual type exposure meter. £8/10/-

2671—Kodak 35,  $24 \times 36$  mm., Kodak Special f/3.5 coated lens, 5-speed shutter, coupled rangefinder, always-ready case. £30

## CINE

2551—Jubilar 16B Projector, 500-w. lamp, built-in transformer, case, take-up spool.	£60
2586—Kodascope Model 50, 8mm., 300-w. lamp, take-up spool, transformer.	£50
2683—Cinevox Major Sound Projector, 16mm., 2" f/1.6 lens, case, leads, take-up spool, built-in transformer.	£213

## SUNDRIES

2588—Roussel, 50mm., f/4.5 lens	£3
2643—Colmont 8 x 30 Binoculars, strap.	£15
2647—Aldis 2" x 2" Slides and Strip Projector, 150mm. Aldis f/3.2 lens, 115-v. 1000-w. lamp, built-in transformer, lead.	£115

**KODAK STORE, 37 Rundle Street, Adelaide**  
**CAMERAS**

887—Ensign Auto-Range, Ensar f/4.5 lens, coupled rangefinder	£25
1013—Ensign Ranger II, Ensar f/6.3 coated lens, 3-speed Trikon shutter	£9/15/-
1050—Ensign Commando, Ensar f/3.5 lens, coupled rangefinder	£39/10/-
1115—Six-20 Kodak "A", f/4.5 lens, 4-speed shutter Price	£13
1119—Ensign Ranger I, Ensar f/6.3 lens, 3-speed Trikon Shutter	£8/10/-
1124—Ensign Selfix 16/20, Xpres f/3.5 lens, 6-speed shutter.	£22/10/-
8—No. 1 Pocket Kodak, f/7.7 lens.	£3/10/-
11—Brownie Reflex.	£3
16—Six-20 Folding Brownie, meniscus lens, case. Price	£5/2/6
17—Kodak Senior 616, f/4.5 lens, case.	£9/10/-
24—2A Cartridge Hawkeye, rapid rectilinear lens. Price	£4/15/-
25—Retina II, f/2 coated lens, green filter, orange filter, case	£40

# SALE OF USED APPARATUS AND LENSES

KODAK STORE, 252 Collins Street, Melbourne

KODAK STORE, 250 Queen Street, Brisbane

## CAMERAS

- 9968—Voigtlander Bessa,  $2\frac{1}{4}'' \times 3\frac{1}{4}''$ , Heliar f/3.5 coated lens, Compur-Rapid shutter, flashgun, coupled rangefinder, hood filter, always-ready case. Price £48/10/-
- 9965—Kodak Duo,  $1\frac{1}{2}'' \times 2\frac{1}{2}''$ , Anastigmat f/3.5 coated lens, speeds 1 sec. to 1/500 B and T, hood, filter, always-ready case. £22/10/-
- 9964—Graflex Model B,  $3\frac{1}{4}'' \times 4\frac{1}{4}''$ , Ross f/4.5 lens, 6 D.D. slides, F.P.A., roll-holder, leather case. Price £38/10/-
- 9954—Leica 3A,  $24 \times 36$ mm., Summar f/2 lens, speeds 1 sec. to 1/1000 and B, lens hood, 3 filters, always-ready case. £55
- 9948—Agfa Isolette,  $2\frac{1}{4}'' \times 2\frac{1}{4}''$ , Apotar f/4.5 coated lens, speeds 1 sec. to 1/300 and B, filters, always-ready case. Price £15
- 9942—Finetta,  $24 \times 36$ mm., Finetar f/4.5 coated lens, speeds 1/25 sec. to 1/100 and B, always-ready case. £10
- 9937—Flexaret,  $2\frac{1}{4}'' \times 2\frac{1}{4}''$ , Mirar f/3.5 coated lens, speeds 1 sec. to 1/175 B and T, always-ready case. £25
- 9927—Zeiss Super Ikonta,  $2\frac{1}{4}'' \times 2\frac{1}{4}''$ , Opton-Tessar f/2.8 coated lens, speeds 1 sec. to 1/500 B and T, coupled rangefinder, always-ready case. £60
- 9928—Kodak Duo,  $2\frac{1}{4}'' \times 2\frac{1}{4}''$ , f/4.5 lens, speeds 1 sec. to 1/300 B and T, always-ready case. £15
- 9920—Kodak Fol. Camera,  $2\frac{1}{4}'' \times 4\frac{1}{4}''$ , f/4.5 lens, speeds 1/10 sec. to 1/200 B and T, leather case. Price £10/10/-

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- 9956—Eumig 8mm. Camera, f/2.5 coated lens, 8 to 64 frames per sec., built-in exposure meter, telephoto lens, leather case. £50
- 9950—Cine-Kodak Model K, 16mm., Kodak f/1.9 lens, 16 frames per sec., leather case. £85
- 9942—Kodascope Mod. L Projector, 16mm., transformer, 500-w. lamp, leather case. £10
- 9948—Kodascope Model 50 Projector, 8mm., 300-w. lamp, leather case. £25
- 9942—Hunter Film Strip Projector, 100-w. lamp. Price £15
- 9940—2" Kodak f/3.7 Telephoto Lens. £18/10/-
- 9938—2" Wollensak f/2.8 Lens. £15

## CAMERAS

- 9453—Purma Special, f/6.3 lens, case and cradle. Price £4/15/-
- 457—Voigtlander Brilliant,  $2\frac{1}{4}'' \times 2\frac{1}{4}''$ , f/4.5 lens, speeds 1 sec. to 1/175, case, filter, close-up lens. Price £12/10/-
- 409—Ensign Auto-Range, 12 or 16 on 120, Ensar f/4.5 lens, Epsilon shutter, coupled rangefinder, always-ready case. £23
- 479—Six-20 Target Box Camera. £1/10/6
- 46—Gilbert Flash Gun and 20 bulbs. £7
- 501—1A Pocket Kodak, Kodar lens. £3
- 461—Airbrush, Model AE. £7/10/-
- 524—Ensign Ful-Vue,  $2\frac{1}{4}'' \times 2\frac{1}{4}''$ . £1/10/-
- 467—Semm-Kim,  $24 \times 36$ mm., f/2.9 lens. £12
- 484—Voigtlander Vito II,  $24 \times 36$ mm., f/3.5 lens, case. £20



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